



CRAFT WORKS! MICHIGAN

**A REPORT ON TRADITIONAL CRAFTS AND
ECONOMIC DEVELOPMENT IN MICHIGAN**

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Michigan State University Museum



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Introduction

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Growing entrepreneurship and jobs is a primary objective of the Department of History, Arts and Libraries' Cultural Economic Development (CED) Strategy to leverage Michigan's creative talent and cultural assets to spur economic growth and build community prosperity.

An economic assessment of the state's cultural industries indicated the crafts industry is underdeveloped and offers immense opportunities for rapid cost-efficient growth, cluster development and synergy with other sectors statewide. Craft artisans believe Michigan offers a suitable environment for their endeavors. Moreover, the CED Strategy called for creation of CraftWORKS! Michigan, stating the crafts industry is well suited for collaboration with heritage and cultural tourism initiatives, and offers new opportunities for private investment, job creation and apprenticeship training.

As Michigan redefines itself as a uniquely competitive force in a 21st-century global economy, strategic steps taken to promote economic growth, while valuing and engaging culture and personal creativity, will help us present the true beauty, vitality, and greatness of our state and ensure our ultimate success. The Office of Cultural Economic Development believes development of the crafts industry is such a step and is therefore pleased to work in partnership with Michigan State University Museum to develop CraftWORKS! Michigan.



Executive Summary

CraftWORKS! Michigan is a Department of History, Arts, and Libraries cultural economic development strategy (2005 policy statement) in partnership with Michigan State University Museum. Phase One of this strategy focused on two elements: (1) creation of tourism trails based on cultural assets and (2) the assessment of resources, needs, and potential for growth of traditional crafts—one segment of the craft sector—as a model to begin addressing the potential for broader cultural economic development. This report contains vital information about the traditional craft sector as well as culture-based trails. It outlines a series of recommendations of specific actions and next steps that can be taken to grow the state’s economy, steps that will benefit individuals, businesses, and communities.

Craft and design in Michigan have a strong and longstanding presence that is shaped by the richness of our natural resources, the diversity of our people, and the vocations and avocations they pursue. Despite many challenges in obtaining exact numbers of participants (makers, suppliers of materials and equipment, marketers, etc.) in the craft community, this report begins to quantify the current depth, breadth, and potential of this creative community. A dedicated professional team at Michigan State University Museum aggregated data drawn from literature, archive, and Web searches; from interviews conducted with craft artists and with craft-associated businesses;

from reports from experienced contracted specialists; and from questionnaires designed to identify characteristics and needs of Michigan craft artists. These questionnaires were tested with select traditional arts practitioners (quilting, basketry, model making, timber framing, etc.) and refined for future use with craft artisans and business.

This report provides information on the potential in Michigan to develop tourism trails based on cultural assets. The Leelanau (County) Historical Society and Museum was contracted to work with Michigan State University Museum to develop a database for cultural assets that would support the delivery of a variety of arts and cultural heritage-based trails. The Leelanau Historical Society and Museum then developed one curated heritage trail centered on Highway M-22 with six thematic side trails. The suite of trails incorporated craft studios, businesses, events, and museums as well as other arts and cultural features in Leelanau County such as food market stands and wineries. As it became evident through Phase One that there exists an enormous untapped potential in Michigan for tourism projects founded on culture-based assets, CraftWORKS project leaders determined

Michigan is one of the most culturally diverse states in the country. The unique natural and physical elements, together with the social, occupational, recreational, ethnic, and religious traditions of the region’s many peoples, form the place that is Michigan and give rise to the crafts that are created.

that this cultural economic development activity deserved its own identity. A cluster of strategies, under a new name, “Destination Culture: Michigan,” began to be explored but sector leadership and resources are crucial to further development.

During Phase One, project directors investigated leading-edge Web technology for strengthening access to information about and benefiting the craft sector as a basis to develop culture-based tourism. Interactive architecture that provides on-line planning, sorting, and mapping techniques suggested the power of Web portals to access the combined resources and offerings of Michigan cultural assets and culture-based tourism programs.

Best practice and model approaches linking craft and economy in the United States and around the world were identified in literature and Web resources and a selection of these are presented in this report. Nations and states are recognizing the relationship of craft production and cultural heritage trails to national trade policy, to community economic wellbeing and growth, and to issues related to national and regional identity. Again, Michigan has a robust craft industry that could be greatly expanded. It also has a rich reservoir of cultural assets upon which tourism activities can be built.

This report identifies a number of strategies that can be explored as next steps. Recommendations for Michigan’s craft sector include:

- Establish and support leadership for research, advocacy, planning, and resources
- Enhance existing networks and establish new

ones to link all segments of the craft sector as well as specific affiliated segments.

- Research on cultural assets in Michigan need to continue; they need to be identified, documented, and mapped. Assessments of the needs of the culture sector need to be expanded beyond the traditional crafts sector surveyed in Phase One.
- Develop an electronic delivery system for Destination Culture: Michigan.
- Create and market tourism trails based on arts and cultural heritage assets.
- Recognize and honor exceptional artists and craft sector enterprises, e.g., businesses, networks, galleries, etc.
- Implement a comprehensive promotion and marketing plan that addresses Michigan craft as vital to our culture and economy.
- Promote and market Michigan craft as a significant cultural and economic asset.
- Develop other projects parallel to CraftWORKS that are based on music, food, and other cultural assets.

Because Michigan’s craft sector is fragmented and not supported by a well-developed infrastructure, nearly all of the recommendations demand leadership and investment from state government, foundations and the private sector. Given the data assembled in this report, we believe that investment will have an economic impact starting with individual craft artists and their businesses and growing to their communities and the state.



What Are Traditional Crafts?

A pair of pillowcases edged with handmade tating given as a wedding present from grandmother to grandchild, a wooden fish decoy carved and painted in preparation for ice fishing season, a palm frond braided for use in a Palm Sunday procession, a rag rug is woven to cover the sauna dressing room floor, a quilt is made as a gift for a new baby or to celebrate a special event, a miniature boat model is crafted to recall memories of working on a freighter, a bent hickory rocker is sold for income, a stone wall becomes the foundation of a new home, a sculpture is fashioned out of workplace paint chips, a dance shawl made for a powwow dancer, a NAMES panel made to commemorate someone who has died of AIDS—each of these examples represents an activity rooted in tradition that results in a visual form. Most makers of these items do not call their work art or craft; they simply “just make things.” Yet this work often has clearly identifiable characteristics of execution, meaning, form, and beauty for which the maker strives and that is recognized and appreciated by others.

Some people think folk art is only the work of uneducated, rural, older artists; some think that folk art is any handmade object that looks rustic, crude, and idiosyncratic; and others think it is solely the work of ethnic artists. Some people think that any artist who uses traditional techniques, designs, or forms in the production of, for instance, a broom, quilt, pot, decoy, paper cutting, or woven rug is therefore a folk artist.

Yet while some folk arts are indeed made by elderly individuals with little formal schooling who live in non-urban settings, they are also made by individuals of all ages and educational and economic backgrounds no matter where they live. While some folk arts might look rustic or crude to the uninformed eye, they are not idiosyncratic. In fact folk arts vary little from the established patterns and codes set by the communities in and for which the art is made. While some artists are skilled in the technical aspects of folk art production or in mimicking folk art designs, unless they have learned their arts alongside or under the long-time tutelage of those with more mastery and if their art is not connected to a clearly-defined community of individuals who understand, value, find meaning in and help to perpetuate this work, the artists are merely skillful imitators. And lastly, not all ethnic arts are traditional.¹

The designation of a craft—like any object—as “art” is inextricably tied to its cultural context. The perception of beauty and meaning is very much tied to an understanding of the context in which the craft is made and used. What is beautiful in terms of color, design, pattern, and technique in one cultural context may not necessarily be deemed beautiful in another context. In fact, in some contexts, how or why an object is made and used may be

... folk arts vary little from the established patterns and codes set by the communities in and for which the art is made.



“Seventh Generation” basket. Artist Kelly Church (Grand Traverse Band of Chipewewa and Ottawa) of Hopkins, Michigan, made this basket of plastic mini-blinds instead of the traditional basket material of black ash to make the point that if the emerald ash borer destroys all black ash trees in the state, weavers will only have plastic to be able to ply their craft. Photo #2006.103.8, courtesy Michigan State University Museum.

more important factors than color, design, pattern and technique in determining whether an object is art or not.²

So when is a craft a folk or traditional art and when is it not? That question can only be answered when one knows how the artist learned the techniques and from whom they learned these things, why the object was made, how it was used, and who sets the standards by which it is judged. In other words, when one knows the context. Without knowing this information, it becomes impossible to determine whether or not any object is either folk or art.³

Certainly we know that the urge to express is present in every community and the capacity for shaping deeply felt values into meaningful forms is shared by everyone. By learning more about the makers, their work, their motivations for creating, and the context in which they create we can understand more fully the ways in which traditions of artistic production are initiated, perpetuated, altered, and, in some cases, how they subside. By recognizing the complexities of meaning, origin, and form of traditional arts and crafts for the makers and their audiences we will have not only a deeper appreciation for the traditional artists’ work but also a richer understanding of their world and ours.⁴



Traditional Crafts in Michigan

The Place and the People

Michigan is, in short, one of the most culturally diverse states in the country. The unique natural and physical elements, together with the social, occupational, recreational, ethnic, and religious traditions of the region's many peoples, form the place that is Michigan and give rise to the crafts that are created.⁵

Michigan, "The Great Lakes State" and home to four of the five Great Lakes, has more shoreline than the entire eastern seaboard and, with Wisconsin, has by far the greatest volume of navigable waterways in the United States. The Great Lakes region constitutes the gateway to the old Northwest Territory, and the War of 1812 was fought largely over the economic and geopolitical stakes for development of the Lakes region. The region became the convergence for vested interests among native populations (principally the Seneca nations, the Ojibwa/Chippewa, Ottawa/Odawa, and the Sioux), and French, English, Canadian, and American colonists. The Lakes extended the Atlantic transigrations to the mid-continent, to the American West, and to the Gulf of Mexico via the Mississippi-Missouri waterway.

The forty-fifth parallel, midway between the equator and the North Pole, bisects the region latitudinally and to a large extent culturally. On the north side of the parallel, the region's inland forests and prairies and their rural farming, timber-

ing, and mining communities of native population and Northern and Eastern Europeans have found themselves bonded at least by weather and subsistence patterns if not always by shared religious, cultural, or community traits. The native populations engaged in hunting, fishing, trapping, ricing, sugaring, and gathering subsistence; the Northern Europeans farmed, trapped, mined, timbered, and barged as part of the developing industries in each of these areas. North of the parallel, cold snowy winters alternate with mild summers. Conifers mix with hardwoods such as maple, oak, ash, aspen and other northern and north-bordering deciduous trees. Cambrian and pre-Cambrian landforms, sandstone laid down by glacial deposits, heavily wooded bluffs, and clear, rock bottom and sand-bottom rivers and streams, and numerous inland lakes shape the region agriculturally, economically, and thus culturally. Mining, timber, dairy farming, fruit farms, orchards, potatoes, beans, cranberries, corn, oats, barley, rye, wild rice, flax, winter wheat, hogs, beef and lamb comprise the region's northern climate harvests. Hunting, recreational boating, fishing, and winter sports combine to make it, for both insiders and visitors, the top outdoor recreational region in the nation.

The southern side of the parallel attracted the main thrust of the Euro-American exodus from upstate New York, Pennsylvania, and Ohio that settled much of the American Midwest and West, first to homesteading and farming and sub-



Donald Naganashe (Ottawa) gathers sweet grass in Northern Michigan. Photo by Al Kamuda. #94.9.5.15, courtesy Michigan State University Museum.

sequently to light manufacture, and then, when industrialization was in full swing, to urban and suburban areas as the railroad, steel, and automobile industry and the related constellation of services and distribution developed. Heavy industry and related commerce fostered the diaspora of African-Americans from the Deep South and the largest settlement of Arab-Americans outside the Middle East. In recent years, emigration to farming and urban centers from areas of Northern Mexico, the Caribbean, and East Asia has taken place.

The Material Resources

An abundance of native natural resources have played a key factor in many types of craftwork produced in Michigan. The state's waters, woods, earth, plants, and animals have provided the resources for craft produced by the regions indigenous peoples: birchbark, sweetgrass, porcupine, and black ash for baskets and containers; bird feathers and deer, elk, moose, beaver and other hides for clothing; cattails and rush for mats; clay for pottery. The introduction of new cultural groups and access to trade increased the variety of natural, cultivated, and imported resources used for production of crafts. The manufacturing industry created a secondary industry of refuse and by-product materials that became available resources for craft fabrication.

The Knowledge and Skills

Because of the incredible diversity of Michigan's peoples, it is no wonder that the state hosts thousands of individuals who have and can make use of the state's material resources for a wide variety of crafts. Diverse skills and knowledge about materials, tools, processes, and forms have been cultivated within both formal and informal contexts. Expert skills and knowledge associated with a particular craft are often acquired through long practice and experience under the guidance of other practitioners within these communities. Mastery of a craft form may, in fact, take years to achieve, even if under the tutelage of an acknowledged expert.

Some crafts are learned within schools, guilds, clubs, and associations that form a community of artists who share a love of learning and knowledge about a particular craft. These contexts for learning provide master teachers, set standards of excellence and systems for judging work, and foster connections between artist and materials. Equally as important, they serve as locales for an array of other traditions as members gather, engage in rituals and ceremonies associated with their organizations, and share food and stories.

Many state arts programs offer some form of traditional arts apprenticeship program in which an apprentice (the learner), during a designated period, learns a tradition through practical, hands-on experience under the guidance and instruction of a respected, accomplished traditional artist (the master).⁶ In Michigan, the state art's program designated MSU Museum's Michigan Traditional Arts Program to coordinate the Michigan Traditional Arts Apprenticeship program. The program, in existence since 1988, has awarded grants totaling \$320,000 to 160 master/apprenticeship teams of which approximately 50 percent have been to support craft—jewelers, lacemakers, rug weavers and braiders, boat builders, instrument makers, quilt-makers, decoy carvers, and more.⁷

Many museums, historical societies, community centers, and other local organizations offer workshops and classes in traditional crafts, either as ongoing programs or associated with special exhibitions. Some school programs actively bring traditional craftspeople into the classroom for demonstrations and sometimes sustained residencies. In Michigan, both the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs have supported these projects.

Educational organizations other than schools, like the Michigan State University Extension and, its youth component, Michigan 4-H Youth Development, have been influential in providing opportunities for traditional artists to share their skills with others. The FOLKPATTERNS program, in particular, has engaged youth in learning traditional craft skills from community-based master artists through a variety of strategies, including at club meetings and at special classes offered at the annual Exploration Days held at Michigan State University.

Special interest groups also provide opportunities for learning. The State Historic Preservation Office, for instance, provides funding to support preservation artisans in specialized instruction and mentoring for 20 second-year vocational high school students.⁸ The Michigan Association of Basketmakers contract master weavers to teach skills in a long roster of classes offered at their annual convention. In 2006, Friends of the

Porkies established a new Porcupine Mountains Folk School at Michigan's Porcupine Mountains Wilderness State Park. The school philosophy, rooted in the traditions of Scandinavian "folkehøjskole," is to embrace learning for its own sake; preserve knowledge, ideas, stories, arts, and skills; and teach through hands-on experience, conversation and reflection. At the same time the Porcupine Mountains Folk School will also broaden the Park's ability to connect with locals and tourists alike. The traditional skill of timber-framing was the focus of the school's first classes.⁹

Individual artists also organize and offer classes in their homes, studios, and at sites within and outside their communities. For instance, Michigan Heritage Awardee and quiltmaker Lula Williams, has long taught classes at a number of City of Detroit-owned community recreation centers. As another example, Jack Teegarden, a woodworker in Atlanta, Michigan, has taught daylong, week-long, and specially-tailored classes for over 25 years at his home in northern Michigan.¹⁰

Mastery of a craft form may, in fact, take years to achieve, even if under the tutelage of an acknowledged expert.

Honoring Traditional Artists

Craft artists who excel at their skill and knowledge of their craft are usually acknowledged as such by the members of the communities in which they practice their work and for whose members the work has meaning. In Michigan, waterfowl decoys, for instance, are judged at the Pointe Mouillee Waterfowl Festival and Duck Hunters Tournament, an annual event held in downriver Michigan that celebrated its 69th year in 2006.¹¹ At the Yoder's Amish Auction and the Mio Menonite Auction, bidders vie fiercely for the "best" quilts and other crafts.

Many states, tribal governments, and U.S. territories have established award programs honoring the best of its traditional artists. Most of the state awards programs are hosted by the Office of the Governor, the Michigan Heritage Awards



Michigan's Weaving Guilds

Weaving guilds are a significant part of Michigan history. Emerging in the 1950s, they continue today as a state-wide network dedicated to the education and promotion of handweaving and fiber arts. Today the Michigan League of Handweavers (MLH) membership has exceeded 600 individuals and there are 35 guilds in Michigan. In 1972 Detroit hosted Convergence, the first national convention of the Handweavers Guild of America. After 32 years and 16 national conferences, Convergence returned. June 2006 this conference was held in Grand Rapids.

Marie Gile, Michigan League of Handweavers

Guild booth at the 1992 Ann Arbor State Street Area Art Fair. Photo by Nancy Burkhalter. Courtesy Ann Arbor Fiberarts Guild from "Fascination with Fiber."

program, however, is run by the Michigan Traditional Arts Program. Nominations from community members are adjudicated by an independent panel of cultural specialists. Since 1985, the year the Michigan program was initiated, over seventy individuals have received this award and this number has included quiltmakers, rag rug makers, basketmakers, boatmakers, barn restoration specialists and more.¹²

Documenting and Inventorying Michigan's Traditional Crafts

Although over the years many individuals have undertaken small studies of aspects of traditional crafts, it was not until the mid-1970s that major efforts were launched to survey, inventory, and document the traditional folk arts of Michigan. The initial major statewide documentation project was precipitated in the early 1970s because of a visit by two Michigan researchers to a national exhibition of folk art held at the Whitney Museum in New York City. When they realized that this national exhibition purportedly showcased folk art from across the nation but in fact, did not include any materials from several regions, including Michigan, they determined to initiate a research project that would document and showcase the state's historical folk arts. A year-and-a-half journey around the state to historical museums, galleries, and private collectors yielded an enormous amount of data and, by 1974, over a hundred objects were included in the exhibition *Michigan Folk Arts: Its Beginnings to 1941*, first mounted at Michigan State University then toured around the state. This exhibition was quickly followed by another showcasing research on contemporary folk art. Both of these research projects and the resulting exhibitions were funded, in part, by the new Folk Arts Program established at the National Endowment for the Arts (NEA).

Because these two initial survey projects yielded so much new information on the breadth and history of traditional folk arts in Michigan, because NEA was encouraging the establishment of a network of state-based folk arts programs, and be-

cause this type of exploratory and applied research fit into the philosophy and mission of a land-grant university, Michigan State University provided support to begin a state folk arts program based at Michigan State University Museum. Within five years Michigan State University Extension became a partner in the program and in 1985, Michigan Council for Arts and Cultural Affairs joined as a third major partner.

Today, the Michigan Traditional Arts Program, endeavors to “advance cross-cultural understanding in a diverse society through the identification, documentation, preservation, and presentation of the traditional arts and cultural heritage of the state of Michigan.” A team of folklife and cultural heritage specialists, representing a wide range of expertise and experience, design and implement—often in collaboration with a range of other partners—traditional arts research projects and create nationally acclaimed public events, education programs, folk art collections, and exhibitions. These activities serve as models for others and provide increased access to and support of folk artists and their work. Working with a national network of state, regional, and city-based folk arts coordinators and international colleagues involved in cultural heritage work, Michigan Traditional Arts Program staff maintain on-going connectivity to national models and current issues in traditional arts.¹³

The Michigan Traditional Arts Program has, since the first statewide surveys of traditional arts conducted in the 1970s, engaged in a variety of research projects utilizing multiple documentation strategies (ethnographic fieldwork, library and archival research, questionnaires, oral histories, focus groups, etc.) to document and inventory the state's traditional arts and artists. These studies have been conducted by staff, MSU students, contracted specialists, and—often—volunteer researchers from the communities or cultures being studied. Some of these have been focused on all aspects of traditional culture found within a particular region, i.e. the Michigan Wisconsin Border Folklife Survey,

... advance cross-cultural understanding in a diverse society through the identification, documentation, preservation, and presentation of the traditional arts and cultural heritage ...



On-site training workshops provide teams with basics from vocabulary and materials to vernacular styles. The Michigan Barn and Farmstead Survey project is increasing awareness and documenting traditional barns and farmsteads as a resource for history research and preservation planning. Teams across Michigan are surveying townships and whole counties. The project is coordinated through the 4-H FOLKPATTERNS Project at Michigan State University. Photo courtesy FOLKPATTERNS, Michigan State University Museum.

Traditions of the Thumb, Leelanau and Lansing Folklife Surveys. Other studies have focused on particular cultural groups, i.e., Arab Americans, Native Americans, Hmong, Finnish; occupational traditions, i.e., maritime, automotive, lumbering, firefighting; and/or genres of traditions, i.e., stained glass, quilts, rag rugs, weaving, baskets, needlework, building arts, architectural restoration arts, music, games and pastimes, and foodways. Many of the studies were conducted as part of the research

and planning for specific public outcomes, particularly festival and exhibitions programs and planned and implemented with local and statewide partners, including the Little Traverse Bay Band of Odawa, Ziibiwing Cultural Society, Nokomis Learning Center, Arab American Center for Economic and Social Services (ACCESS), Association of Michigan Basketmakers, Michigan League of Handweavers, Idlewild Cultural Center, Michigan Barn Preservation Network, to name a few.

Statewide surveys and documentation of living traditions began in 1985 by MTAP staff and contracted consultants in preparation for *Michigan: Whose Story?*, festival of Michigan traditions held in East Lansing.¹⁴ This was quickly followed by surveys for a national presentation of Michigan traditions in conjunction with the state's sesquicentennial. MTAP, working in partnership with the Smithsonian Institution's Center for Folklife and Cultural Heritage, identified over 100 musicians, cooks, storytellers, craftspeople, and other tradition bearers who participated in the Michigan Program at the 1987 Smithsonian Institution's Festival of American held on the National Mall in Washington, D.C.—the first major exposure to the nation of our state's rich and diverse traditional cultural heritage. All folklife festivals conducted by the Michigan State University Museum since 1987 have involved new research and fieldwork with Michigan artists and craftspeople for different thematic programs. New tradition-bearers and artists have presented each year at the festival.

Other major documentation projects include ones that have become ongoing: Michigan Quilt Project, Barn and Farmstead Survey, and Michigan Stained Glass Census. Each of these has resulted in computerized data that is now being made more publicly accessible. One project, conceived and led by Michigan State University Museum, The Alliance for American Quilts, and MATRIX: Center for Humane Arts, Letters, and Social Sciences OnLine is The Quilt Index that has created an innovative online distributed database for thematic collections housed in dispersed repositories of diverse size, focus, and missions.¹⁵ The Michigan Quilt Project data has been the beta-test site for the development of this Quilt Index and records on over

9,000 Michigan quilts will join thousands of quilts from other states in this searchable online repository. In 2006 the MSU Museum, MATRIX, Michigan Barn Preservation Network, and the National Barn Alliance began planning for the creation of a similar distributed database for traditional farmstead and barn information.

In addition to the work directly connected to the Michigan State University Museum there have also been a few studies done by independent scholars as well as scholars and students affiliated with academic programs, particularly at Michigan State University, Wayne State University, and Western Michigan University. Topics of these studies have ranged from ones on W.P.A. crafts to Native American basketmaking in the Leelanau Peninsula.

Michigan Repositories of Traditional Crafts and Traditional Crafts Data

Michigan State University Museum, established in 1857, has long held collections that relate to worldwide traditional cultural practices, but systematic research and collecting of folklife and folk art materials at Michigan State did not begin until the 1940s with Richard Dorson's work on Michigan's oral traditions and who left MSU to establish a program in folklore studies at Indiana University.

Through the work of the Michigan Traditional Arts Program, the Michigan State University Museum has become committed to the stewardship of an extensive repository of primary source information and materials related to Michigan folk arts and folklife, including extensive collections on Michigan crafts. Recordings of field interviews and music performances, field reports, inventory forms, photographs, videotapes, audiotapes, and ephemera resulting from the documentation provide invaluable data on the traditional cultural assets of the state.

Archival and museum collections of Michigan traditional arts materials can be found at nearly every historical museum in Michigan. Some institutions holding specialized collections—especially of quilts, Native American baskets, or regional or ethnic crafts—include Michigan Historical Museum, Cranbrook Institute of Science, Leelanau Historical Museum, Little Traverse History Museum, Jesse Besser Museum, Grand Ledge Historical Museum, Ziiibiwing Center of Anishinabe Culture & Lifeways, Museum of Ojibwa Culture, Dossin Great Lakes Museum, Finnish American Heritage Center & Historical Archive, Ukrainian-American Archives and Museum, and the Detroit Historical Museum.

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Skilled, Knowledgeable Traditional Craftspersons Needed

Michigan's Partners for Sacred Places is the first statewide partnership to assist religious congregations to secure and maintain their older and historic buildings. One result will be the employment of artisans who are knowledgeable and skilled in traditional building methods and techniques such as masonry, roofing, decorative plaster detail, carved ornamentation, decorative painting, and stained glass.

Nancy Finegood, Executive Director, Michigan Historic Preservation Network



A Craft Economy in Michigan

In large and small ways, crafts are an important element of Michigan's economy. The sector includes gatherers and producers of craft supplies, home-based cottage industries, craft tool production businesses, large-scale craft supply and craft retail operations, craft galleries, craft schools and institutes, on-line craft businesses, craft fairs and festivals, county fair exhibitions, craft-based tours and events, and craft exhibitions. These form an extensive inter-related network of artists, consumers, agents of sales, curators of collections and exhibitions, educators, and suppliers of raw materials, tools, and finished products.

Craft fairs, festivals, and exhibitions in museums and galleries provide not only sales opportunities for crafts but also they serve as a cultural destination for tourists and often a nucleus for a variety of craft-based educational activities. The study *Economic Benefits of Michigan's Arts and Cultural Activities* states that "People visiting Michigan for arts and cultural activities are estimated to spend \$65.7 million annually."¹⁶ While we don't have breakout statistics for those drawn by some element of the craft sector, we know that thousands of individuals, drawn from both within and outside of the state, attend craft shows and exhibits, visit craft galleries and artist studios, attend special craft-based classes, workshops and conferences, buy unique supplies, and do research in collections and archives.¹⁷ Craft-specific events such as Quilts at the Crossroad Festival

in Flint or FiberFest (held at different locations) attract thousands of documented visitors and are clearly important factors in local economy. Circulation of exhibitions outside Michigan borders and the distribution of publications focused on traditional arts are important mechanisms to broaden awareness of our state's resources to a greater audience. An exhibition of Michigan quilts, toured to five venues in Japan. At each venue the exhibit was promoted in a variety of media outlets, including full-page ads in the major daily newspapers, and over the course of its tour, was seen by over 90,000 visitors.¹⁸ Recently the Michigan State University Museum's quilt collection was featured in *Quilt Japan*¹⁹ as one of the important collections in the world. The MSU Museum's 1994 exhibition *Marlinespikes and Monkey's Fists: Traditional Arts and Knot-Tying Skills of Maritime Workers*, funded by the National Endowment for the Arts, led to the formation and first meeting of the North American Branch of the International Guild of Knot Tyers, and to subsequent annual meetings at which knot tyers from around the world gather to network, sell their crafts, and promote the art of knot tying.

In some areas of Michigan, crafts have begun to be the focus of tourism marketing campaigns, particularly in communities in which there are

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growing numbers of Amish. The Grand Traverse region is one that has long supported regional directories of artists, craftsmen, and galleries and has promoted arts and crafts trails. Specialized craft events like—custom wooden boat shows—draw crowds in towns like Hessel, Traverse City, and Suttons Bay. Likewise hundreds are drawn to the annual Quilts at the Crossroad Festival which display quilts at sites all over Genesee County²⁰ and the Michigan Stash Dash, a weekend of activities at a cluster of participating fabric shops in the mid-Michigan and Southeastern Michigan areas.²¹

Providing artists with craft supplies is big business in Michigan on both a mega and microscale.

Michaels, Joann Crafts, and Hobby Lobby—all major national craft supply store chains—have a total of 100 stores in Michigan which generate \$341,280,278 annual sales in the state and employ over 4,000 Michiganders.²² Several

Michigan owned and based craft supply businesses report annual sales of over \$1,000,000.²³

A 2003 study of the quilt industry reported that there are over 21,000,000 quilters in the U.S. alone²⁴ and, by extraction based on Michigan's population numbers, it can be estimated that there are 693,000²⁵ individuals in this state engaged in quilting or quilting-related activities—attending classes and retreats, exhibiting and selling quilts, seeing exhibitions and collections, and buying fabric, patterns, magazines, books, and sewing machines and tools. It is no wonder that there are scores of fabric and supply shops scattered throughout Michigan and that not a weekend goes by without a quilt show in at least one community. Country Stitches, a quilt supply store first located in East Lansing, has now opened four other stores in Michigan and is the nation's leading outlet for the high-end, Swedish-made Husquvarna Viking sewing machines. A smaller scale of craft supply businesses exists throughout Michigan. For example, there are scores of sheep farmers who supply wool for weavers and knitters, gatherers of sweetgrass who sell at pow wows, and small sawmills

that provide specialized woods for furniture makers and woodcarvers.

Michigan is known as the birthplace of the automotive industry and its identity and economy are linked inextricably to the production of cars and to their use. Thousands of Michiganders have creatively contributed to the design and engineering of cars and have developed and honed skills within the automotive workplace. Outside the design studios, production lines, and tool and die shops, an even more extensive creative industry exists as car owners decorate and customize vehicles.²⁶

The *Economic Benefits of Michigan's Arts and Cultural Activities* report stated that “Nearly two billion dollars are generated in Michigan each year by arts and cultural activities. This underestimates the economic benefit of arts and cultural activities, as it does not include all of the arts and cultural activities that are conducted in the state at private venues such as clubs and performances spaces.”²⁷ We know that much of Michigan's traditional craft activities are, in fact, conducted on a small scale, in homes, churches, community centers, ethnic clubs, refugee centers and other places that are the kind of “private venues” that make it difficult to measure the scope or scale of the activity itself or its role within Michigan's economy. But based on the existing knowledge about some sectors of Michigan's traditional craft activities and on the findings of reports like those cited above, it is clear that traditional crafts are already a strong factor in local and state economies and that these activities can and should be strengthened and that they hold the potential to build tourism and jobs for Michigan.

Traditional Craft and Economic Development in America

All over the world the production and marketing of crafts are critical factors in the health of both local and national economies. This segment of the world of cultural production and consumption is, in fact, big business. Crafts are also often intrinsically linked not only to the cultural identities of the

... traditional crafts are already a strong factor in local and state economies
... these activities can and should be strengthened ... they hold the potential to build tourism and jobs for Michigan.

makers and their immediate communities but also crafts have become the iconic symbols of a group, a place, or a nation. The wooden Dala horse immediately conjures up an image of Sweden, a piece of turquoise and silver jewelry denotes the American Southwest, an Amish quilt says Lancaster County Pennsylvania, and a Tartan plaid is Scotland. Outside the meaning and functions crafts serve for the maker and the maker's immediate community, crafts beckon visitors to places of production, they are purchased as iconic souvenirs of travel, they provide unique, handmade goods valued as souvenirs of travel, as items of personal adornment, as decorations for home and workplace, and for an array of other functions.

Craft Economy in America

Information about craft and economic development in the United States is not easily accessible. While some studies have been done about crafts and craft economy in certain regions, e.g., in Appalachia, or about certain forms of crafts, e.g., quilts, there has been relatively little information systematically collected and analyzed about the breadth of the craft sector in the United States. Federal government programs that track occupations and focused economic patterns in other sectors fall short when it comes to crafts. By the time the U.S. Census and U.S. Department of Labor reporting across occupational, business and economic patterns are aggregated it is not possible to retrieve discrete data on craft, craft artisans and craft businesses and suppliers. This sector is not consistently identified or reported and cannot be isolated for focused reports.

The National Endowment for the Arts (NEA), an independent federal agency, does regular research in the arts and publishes findings in publications and informal "Reports" and "Notes."²⁸ Nothing since a 1978 report "Craft Artist Membership Organizations"²⁹ has addressed the entire craft sector in a focused way. Reoccurring since 1982, NEA's "Artist Employment Research Notes" summarize the artist labor force by reporting on

A Nation of Quilters

Conducted every three years since 1994, this survey discovered that there are 21.3 million active quilters who spend a total of \$2.27 billion each year on their passion. Both numbers are impressive gains over the 2000 totals. The "dedicated quilter" market (those who spend more than \$500 annually on quilting) has grown by 25 percent over the past three years. And though a small segment of overall quilters, it accounts for a staggering 94.7 percent of all dollars spent.

From *Quilting in America*, a survey and report commissioned by International Quilt Market & Festival (divisions of Quilts, Inc.) and *Quilter's Newsletter Magazine* (a division of Primedia). The research was conducted by independent firms NFO Research, Inc. and Abacus Custom Research, Inc., 2003.

eleven specific occupational categories. This does not include craftspeople even though the Census *Classified Index of Occupations* (SOC) does. SOC's "Craft Artists" #27-1212, is the classification for individuals who "create or reproduce hand-made objects for sale and exhibition using a variety of techniques such as welding, weaving, pottery, and needlecraft." The difficulty of extracting specific statistics can be seen with a look at the wide range of craft work that is included here: clay product and refractory manufacturing, glass and glass product manufacturing, home furnishings, specialized design services, cut and sew apparel manufacturing, museums and historical sites, and more.³⁰

Nonprofit and for-profit stakeholders in the craft sector are beginning to identify and document the participation and economics of the American craft sector. The nonprofit organization HandMade in America, for instance, has diligently worked to identify and promote craft with and for artists and communities across western North Carolina; HandMade is dedicated to the "handmade object a vital element of Western North Carolina's economy."³¹ The organization has created a contemporary model for craft- and community-based economic development and has begun to play a national leadership role in providing information and raising awareness about issues related to craft and economic development. Their 1995 *Survey on the Impact of Craft on the Economy of Western North Carolina* identified craft as making a \$122 million contribution to



Documenting Maritime Heritage

Miniature boat modelers, like Herman Chapman (*above*), see the changing scene in the Great Lakes—fewer vessels on the water, fewer maritime workers engaged in the trades, and older vessels disappearing—and document this through a detailed craft that precisely replicate the vessels in miniature.

Most modelers are self-taught. Actual boat plans and countless photos are used for accuracy. Modelers use an array of materials to fashion miniature boat parts. They maintain a rapport with present and former workers on the vessels who both inform and critique their work. Modelers replicate ships that are long gone and on the water today.

Model boat builders are not always involved in selling their work. A contribution modelers make to the economy is in serving the tourist economy by having their work as essential components to the maritime and local museums around the Great Lakes.

LuAnne Kozma, Assistant Curator of Folk Arts, Michigan Traditional Arts Program, Michigan State University Museum. Photo by LuAnne Kozma.

North Carolina’s economy. Their work links craft to small town development and identity, develops curriculum (both K–12 and in higher education), brings craft into quality housing at all ends of the spectrum, and has brought public and artists together through tourism planning.

The Craft Organization Development Association (CODA) 2001 survey, *The Impact of Crafts on the National Economy* remains a landmark standard for research. Conducted for CODA by the Center for Business Research, Appalachian State University and managed by HandMade in America, these results are a baseline for estimates on the U.S. craft sector. The results provided information for craftspeople, crafts organizations and businesses at a period when connections were emerging on many fronts between craft, tourism and the economy. The U.S. craft industry was identified as having a \$13.8 billion economic impact. For the first time national comparisons were possible with other industry sectors such as:

Craft	\$13.8 billion
Shoes	\$41.6 billion
Fuel Oil & Coal	\$13.2 billion
Magazines	\$31.9 billion
Taxicabs	\$ 3.7 billion
Airline Tickets	\$29.5 billion
Tobacco	\$ 2.4 billion

The craft population in the United States was estimated at 126,544 individuals with an average gross sales/craft household of \$76,052 and average income after expenses of \$50,000—26 percent above the national income! This study was done with and through national and state craft membership organizations at a time when interest was rising about the economic potential of craft and its power as a regional attractor for tourism. In addition to national figures, breakout studies are available for 13 states. Since then two states have done follow-up studies inspired by the CODA survey. CODA is planning a 2008 update to this study. For the 2001 study Michigan contributed 152 responses, a 2.9 percent response to surveys that were distributed. CODA worked through the Ann Arbor Street Fair and Michigan Artist Guild.³²

Many state agencies now have staff with responsibilities for supporting and marketing craftpersons and craft businesses [see separate listing of selected “best practice” models]. Some programs make distinctions between and showcase folk and traditional arts, ethnic arts, native or indigenous craftpersons, and fine craft artists. Some state arts agencies, especially those with large rural constituencies, have focused programs to address craft through grants, artist marketing directories, and educational programs that build entrepreneurial and small business in the arts.

Across America, heritage tourism is expanding and is recognized as a driving force in economic development and increasing attention is being given to the connections of craft and tourism. The state of Texas, for example, estimates that heritage travelers spend an average of \$114 per day versus \$85 per day for non-heritage travelers. Heritage tourism in the state is a \$1.5 billion industry, one that Larry Oakes, director of the state’s historical commission, believes relies heavily on the skills of craft artists.³³ “The last thing any town needs is a gift shop that imports 5,000 trinkets from Taiwan and offers those to heritage travelers . . . Our goal is to provide the heritage traveler with an authentic experience, and that includes purchasing options, while revitalizing local economies through marketing of heritage attractions.” The Texas Historical Commission also helps create tourism brochures that feature locally made craft products.³⁴

In a special report to CODA, sector analyst Diane Lambdin Meyer, observed the tremendous opportunity for the craft artist in the booming, global tourist industry. “Enormous market potential lies in reaching the tourist, someone defined by the Travel Industry Association as an individual who travels more than 100 miles from home in search of leisure activities.”³⁵ Meyer highlighted the work of two states. “The undisputed pioneers in packaging crafts and tourism together are Kentucky and North Carolina. Long before other states recognized the economic benefit of linking tourism with the cultural heritage of handmade items,

Across America, heritage tourism is expanding and . . . increasing attention is being given to the connections of craft and tourism.

these states had discovered that tourists would carry home carloads of locally produced products worth hundreds of millions of dollars annually. In western North Carolina alone, craft sales had an economic impact of more than \$122 million. Other

Hobby and Craft Retailers

Retail sales of hobby and craft items increased in the early 1990s as well. In the crafts sector in 1996, general crafts made up 31 percent of purchases (\$2.95 billion), while florals and naturals made up 16 percent (\$1.53 billion). Frames accounted for 9 percent (\$0.91 billion), needlecrafts made up 6 percent (\$0.59 billion), and art materials accounted for 10 percent (96¢). The remainder of sales was in the area of sewing and notions (\$2.73 billion). Michaels Stores were the leaders and generated \$3.091 billion in sales for 2004.

www.referenceforbusiness.com/industries/Retail-Trade/Hobby-Toy-Game
Craft & Hobby Association <http://hobby.org/research.htm>

states and regions are catching on, creating marketing and tourism promotions for artists as unique as the products and regions they represent.”³⁶

Cultural heritage tourism is now embracing multiple features, identifying and linking crafts and other natural, agricultural, and cultural assets such as U-pick farms, specialized farm markets and restaurants specializing in local/regional food. The Appalachian Regional Commission, for instance, recognizes craft guilds, galleries and suppliers as a part of its small business development work³⁷. These assets are being mapped into thematic trails that are marketed in all types of media.

According to CODA’s 1995 survey, 60 percent of gross annual sales/revenue was generated within the maker’s home state, and 39 percent outside the state.³⁸ Today consumers can buy goods from all over the world in their local shops and supermarkets. Local crafts businesses must compete on their home turf with these imports but they also have the opportunity to market their work globally.

Technology is increasing opportunities for worldwide access to supplies, products, and ser-

vices. Craft artists, businesses, suppliers, and showcases have their own Web sites and conduct business over the Internet.³⁹ Brochures and maps once obtained from highway travel centers are being replaced by in-car audio tour directories, some even accessible from cell phones and other handheld devices.

State and national membership or affiliate organizations and trade associations serve the craft sector with research data, networking and professional development opportunities, and information about issues of interest to the sector such as marketing strategies, health and safety, and available opportunities for sales, exhibitions, education and grants. One monthly publication, *The Crafts Report (TCR)*, provides information for the professional crafts sector focusing on growing your craft business for the craft artist. With a strong print and on-line presence, this periodical is referenced heavily in the literature. Since the publishing of the CODA report in 2001, *TCR* has produced an annual “Survey of Crafts and the Economy.” Even though the respondent sample is small (74 respondents from 22 states and Canada for the 2004 survey), this informal survey might suggest trends with respondents reporting years in business, advertising budget and sales compared to past year.⁴⁰

Traditional Craft and Economy in America

In 1983 a National Crafts Planning Project, sponsored by funded by the National Endowment for the Arts, the National Assembly of State Arts Agencies, and the crafts field, undertook a study that was probably the first and perhaps only nationwide assessment focused solely on the traditional craft sector in the United States. As one of its strategies to assemble data, a representative of each existing state and territorial folk arts program was asked to write a report on traditional crafts in their state. “Each correspondent was asked to supply a diagnostic statement about the nature and current health of craft traditions within his or her state and to respond to a list of points which included reporting on such factors as their cultural and economic

health, the impact of government programs, and the geographical and social conditions in which the craft traditions existed.”⁴¹ Responses were received from forty-six correspondents, including the Michigan State University Museum, representing the state of Michigan. The publication also reported on observations and recommendations that emanated from a congress of sector stakeholders. Many highlighted the importance of honoring master practitioners, promulgating endangered craft skills, and providing governmental support to activities that expanded economic development opportunities for craft artists.

Three years later the *New York Folklore* journal carried a special issue on “Marketing Folk Art.” One article, observing the “tremendous increase of popular and commercial attention to folk art, folk stylists, and folk artists” proposed a series of concrete actions that could be taken to help traditional artists better market their work, consumers to become more educated on what is traditional art, and for marketers to help uphold and make explicit standards of authenticity for traditional arts.⁴²

In 1991, the Lila Wallace Reader’s Digest Fund commissioned the Fund for Folk Culture to conduct a nationwide survey of the folklife field to ascertain the needs of the sector, and particularly that of artists and their communities. It found that *90 percent of the artists surveyed perform, sell, or exhibit in public and would like to do more . . . [and] Many expressed a need for help with the “non-performance aspects of presentation” such as business, financial, and legal matters.*⁴³

In 1996, the National Endowment for the Arts issued another research report, *The Changing Faces of Tradition*, which provided quantitative and qualitative data on multiple genres of the nation’s traditional culture. Author and editor Betsy Peterson included profiles and essays of several successful craft marketing programs, including those promoting African American basketweaving in South Carolina and Native American basketweaving in Maine and California.⁴⁴ As Peterson noted in the introduction, though, the realm of traditional cultural activity remains largely unexamined since “traditional artists, cultural practitioners and community-based organizations are rarely counted

in studies which rely on self-identification. [and that] Within a larger context of social scientific research, planning, and evaluation, folk artists and other community-based arts require a re-consideration of conventional approaches to measurement, assessment, and evaluation . . . combining field-based or case-study methodologies with quantitative research.”⁴⁵

Craft industry reports typically do not segment out traditional crafts; all types of crafts production are aggregated together and, in fact, surveys tend to use data collection methods that reach artists who are already connected with professional network. Traditional artists are often not connected with those networks. One regular industry survey, begun in 1994 and conducted every three years, focuses on quilting and its economic impact but the survey includes both traditional and fine art quilters.⁴⁶ Because the overwhelmingly number of quilters are traditional, the *Quilting in America* studies provide an important view into the scope of traditional craft activity and economic impact. Astounding numbers are reported in the 2003 survey: “The market continues to grow with 15 percent (16.27 million) of U.S. households reporting quilting participation. Total quilters in the U.S. now exceed 21 million, which represents a 50 percent increase from the 14 million quilters reported in 1997. With each quilter spending an average of \$139.70, the estimated total dollar value of the quilting industry stands at \$2.27 billion.”⁴⁷

But it wasn’t until 2003, with a Ford Foundation-funded study conducted by the Urban Institute for the Fund for Folk Culture, that substantive data on traditional arts and economic development was collected and analyzed. The study focused on a review of eight projects that had received relatively modest grants (\$15,000 grants with a one-to-one match) from the Fund for Folk Culture “for the purpose of encouraging members of a certain class of development agencies to help traditional artists gain more active and profitable access to the marketplace.”⁴⁸ The study’s report, *Culture and Commerce: Traditional Arts in Economic Development*, identifies a number of important character-

Cultural tourism is simply not going to happen without the involvement of multiple sectors within a locale or a region.



Michigan Rag Rug Weaving

One of the challenges facing the future of rag rug weaving is the aging of master craftspersons. Despite the recent growing interest of young women in rag weaving and young men in loom making, the majority of weavers and loom makers are sixty and older.

Loom and equipment makers, like traditional weavers, perform their craft because it gives them pleasure and satisfaction. They are experienced woodworkers whose products are needed locally. They often are weavers themselves. There is a strong symbiotic relationship between loom makers and weavers. Looms are often made on consignment, and there always is a market for shuttles, benches, and other small equipment.

Yvonne Lockwood, Curator of Folklife, Michigan State University Museum. Photo courtesy Country Spinners and Bridge Shuttlers from Fascination with Fiber.



Rag rug by Sylvia Heikkinen.
Photo by Yvonne Lockwood.

istics of the traditional craft sector as it relates to economic development. Among these are:

1. success of the projects require measurements in terms that may be new to economic developers;
2. community-building is sometimes a requisite pre-condition for artists' broader market participation;
3. the respective interests and capacities of traditional artists and arts organizations on the one hand, and economic developers on the other, do not always match up in ways that support productive partnerships;
4. many traditional artists and arts organizations are not yet ready for and may not even be seeking active participation in the marketplace;
5. many economic development agencies lack the business development programs that traditional artists need to help them produce profitably for the market; and
6. "direct relationships between traditional artists and economic development agencies are difficult to establish and maintain, which explains why intermediaries between these two groups—cultural coalitions, special-purpose galleries, or community-based organizations, for example—have been important in several of the more successful projects."⁴⁹

One of the most important trends in folklife and economic development over the last few years has been the development of cultural tourism projects that are focused on the traditional assets of regions. The rise in development of these traditional culture-based tours has been mirrored by an increase of collaboration and partnerships in their production.⁵⁰ This development is inevitable, according to Betsy Peterson, Program Director for the Fund For Folk Culture, who recently launched "Partnerships in Local Cultures: Building Assets through Cultural Traditions," a cultural tourism grant program in partnership with the National Association of Development Organizations. Peterson notes that the "kinds of activities these projects involve necessitate bringing many different types of expertise to the table.

Cultural tourism is simply not going to happen without the involvement of multiple sectors within a locale or a region."⁵¹

There has also been a growing acknowledgment of the need to consider the potential impacts of heritage tourism on local cultures and communities before beginning projects. Folklorist Roby Cogswell summed up this sentiment in the article, "Doing Right by the Local Folks:" "If ever there was equal promise for success or disaster—or a need for careful planning—cultural tourism presents it."⁵² Cultural specialists commonly address the following concerns: the possibility that profits will flow out of communities as outside developers exploit local cultural resources; the boom-and-bust cycles which can characterize poorly planned tourism developments; the ways culture changes when packaged for outside consumption; and the relatively low wages offered for many of the jobs tourism creates. Traditional crafts are a huge draw for tourists interested in the unique and authentic cultural goods associated with a region but careful planning of craft-based tourism marketing must take into consideration the issues raised by Peterson and Cogswell.

Crafts Are Big Business

Many of us have believed this for years, but the Craft Organization Directors Association (CODA) has finally given us the numbers to prove it. According to the CODA survey, the first-ever survey of crafts' impact on the national economy, the fine crafts market is a \$13.8 billion industry. As a point of comparison, the crafts industry is about half the size of the \$29.9 billion toy industry. (Source: Toy Manufacturers of America) It is roughly three times the size of the \$4 billion organic foods industry. (Source: Organic Trade Association). And it is just slightly smaller than the \$16 billion retail floral market. (Source: Society of American Florists)

The Crafts Report, May 2001. Craft Organization Directors Association (CODA). <http://www.craftsreport.com/may01/codasurveyresults.html>. Accessed July 27, 2006.



A National Reputation

Riverbend Timber Framing (Blissfield, Michigan) began in the late 1970s when Frank Baker decided to build his own barn the traditional way. He found expert help and began a journey that has created one of the nations' most successful and highly respected timber frame producers.

Most of the work to produce the design and joinery is automated today in the Blissfield plant. All the workers, however, are knowledgeable and respectful of the traditional hand tools and skills that were needed long ago. Here, traditional designs need healthy doses of technology and engineering to meet modern building codes and satisfy building officials who are typically unfamiliar, and sometimes unfriendly, to timber frames. Michigan's Riverbend Timber Framing adds several million dollars to Michigan's economy and several more million to the national and international economy each year.

Steve Stier, preservation builder and Michigan Historic Preservation Network board member and Research Associate for Traditional Building Arts, Michigan State University Museum. Photo courtesy Riverbend Timber Framing.



About CraftWORKS! Michigan

CraftWORKS! Michigan⁵³ is an initiative identified in the state’s new *Cultural Economic Development Strategy* (December 2005) implemented by Michigan State University Museum in partnership with the Michigan Department of History, Arts and Libraries. The goals of CraftWORKS! Michigan are to:

1. support the growth of creative enterprises and sustainable cultural economic development by assisting, coordinating, and promoting the state’s craft industry and outstanding craft artisans;
2. stimulate collaborations with existing and new heritage and cultural tourism initiatives; and
3. identify and stimulate new opportunities for private investment, job creation, and apprenticeship training.”

Program components of CraftWORKS! Michigan include needs assessments, research studies and reports, conferences, and creation of Web-based resources for craft producers, consumers, and educators.⁵⁴

CraftWORKS! Michigan will contribute to the revitalization of Michigan’s economy by identifying, strengthening, and creating networks of craft assets and creating opportunities for linking those assets with other economic development initiatives such as tourism, urban and rural business development, etc.

Developing CraftWORKS! Michigan will support preservation trades education and provide opportunities for marketing independent artists and creative enterprises that will assist the growth of cultural sector jobs in line with recommendations outlined in *Cultural Economic Development Strategy*.⁵⁵

Why crafts? Becky Anderson, founding director of the Asheville, North Carolina–based organization Handmade in America, created a buzz with her keynote speech at the 2004 statewide conference sponsored by the Michigan Council for Arts and Cultural Affairs (MCACA)/Department of History, Arts, and Libraries and the Michigan Department of Labor and Economic Growth (DLEG).⁵⁶ People began to ask why Michigan has not been able to build on its artistic capital—its scores of craft artists—and do what has been done so successfully in North Carolina, namely to work closely with its craft sector to strengthen it and, at the same time, empower that sector for new local and regional economic development activities. Michigan, with its history and achievement in design and craft production, from the work of its indigenous population to the products of its highly diverse immigrant and migrant citizenry, abounds with skilled, knowledgeable, and creative individuals. Michigan offers unique and varied skill sets and craft traditions sometimes unmatched by other regions.

Michigan offers unique and varied skill sets and craft traditions sometimes unmatched by other regions.

Because of its long history of crafts-focused research, education, and service activities, the Michigan Traditional Arts Program, the statewide arts partnership of Michigan State University Museum and Michigan Council for Arts and Cultural Affairs, was brought into discussions with MCACA leadership about the potential to focus energy and resources in this sector of activity that would: (a) yield an invigorated craft community and (b) build stronger connections between these unique, creative resources and community economic development initiatives that often overlook cultural assets.

Meetings were held with the leadership of MCACA, Office of Cultural Economic Development, HandMade in America, and key staff of the Michigan Rural Arts and Culture Program and the Michigan Traditional Arts Program. A set of guiding principles for CraftWORKS! was articulated and MTAP was asked to take leadership for the project.

The CraftWORKS! project will:

- develop Michigan’s human creative capacity and potential in relationship to place, culture, ethnicity, age, gender, education, disability and socio-economic status
- restore the perception of “craft” as quality practice of work as well as an arts disciplinary category
- foster perfecting “craft” as a best practice across the sector
- foster transformative social and economic impact
- create linkages to heritage, preservation, conservation, natural resources, tourism and community vitality
- utilize cutting-edge technology for planning and delivery of project components

Defining Features of CraftWORKS! Michigan Research and Development

The planning and development of CraftWORKS! Michigan to date has been characterized by elements that reflect progressive and aggressive energy toward innovatively addressing the economic

development needs in Michigan. The project is marshalling the creative talents and expertise of key project partners while at the same time insuring the broadest engagement by other key stakeholders. Key features of the planning process include:

- Synergistic relationship between the Michigan State University Museum and the Department of History, Art, and Libraries’ Office of Cultural Economic Development. HAL/CED provide leadership with State of Michigan cabinet level relations and MTAP/MSUM provide leadership with MSU relevant units.
- Active engagement of relevant stakeholders in strengthened and new relationships. Both HAL/CED and MSUM work together to enjoin other MCACA partners, state cultural heritage agencies, and as many stakeholders in the craft, tourism, and economic development sector as possible.
- Job creation
- Sustainability of CraftWORKS! Michigan program; pursuit of strategies for sustainability, including income generation.
- Using new technologies to effectively deliver programs, services, and information.⁵⁷

Phase One Scope of Work

The primary partners agreed to focus first on traditional crafts, a sector of craft activity that already is supported by decades of research in Michigan. While not previously tapped as a development resource in the state, traditional crafts have a strong and proven record and both historically and currently in North America, as a building block for economic development. In fact, traditional crafts are among the primary resources on which current innovative and dynamic economic development strategies are being implemented in sites around the globe—from the United States to South Africa. In late 2005, project leaders began developing a framework focused on traditional crafts that could be expanded to all craft arts in Michigan.

Components of the Scope of Work

- Assessing and reporting on the existing Michigan traditional craft sector resources and needs
- Creating interactive Web-based resources that would serve the various stakeholders in the traditional crafts sector and connect those resources to existing initiatives that would strengthen cultural tourism in Michigan.

Strategies

- Survey and collect data on similar state-wide cultural economic projects related to traditional crafts that have been conducted in other states and/or provinces in North America and at least one international country beyond Canada.
- Consultations with Becky Anderson, director of HandMade in America, and directors of other projects regarding craft-based cultural economic strategies that can be adopted and implemented in Michigan.
- Participate in the *Cultural Economic Development Online Tool* (CEDOT).
- Identify and collect data on key stakeholders related to traditional crafts in Michigan, i.e., artists; craft organizations, schools and galleries; state service and/or research organizations related to crafts (Michigan Historic Preservation Network, Michigan Stained Glass Census, Michigan Native American Arts Initiative, Michigan Latino Arts Project, etc.); businesses (i.e., Country Stitches, Pewabic Pottery); HAL department units (especially Michigan History Bureau and State of Michigan Library); state organizations related to history (i.e., Historical Society of Michigan), and MCACA partners (including, at minimum, Michigan Association of Community Arts Agencies, Rural Arts & Culture Program, and Design Michigan)
- Collect data on traditional craft sector needs by convening groups of key stakeholders and through electronic mechanisms.

Michigan Traditional Arts Research Collections, Michigan State University Museum

This resource houses a wealth of data on traditional craft artists, businesses, and organizations. Included are documentation (field reports, photographs, essays, etc.) from numerous research projects focused on thematic surveys of crafts or on individual artists or craft traditions, printed membership directories of a number of craft organizations, sample newsletters from many craft-based organizations, records of all of the artists nominated for the Michigan Heritage Awards and Michigan Traditional Arts Apprenticeship Program, records of craft artists who have participated in over twenty years of state folklife festivals, and inventory records on more than 7,000 quilts and 1,000 stained glass windows. These records represent the work of hundreds of artists and craftspersons. Some records are computerized and efforts are underway to expand this access and address conservation issues, including consortium projects with other state and national folklife archives. For information on accessing this collection, go to <http://museum.cl.msu.edu/s%2Dprogram/mtap/Collections/>

As the project commenced, additional activities identified as important to be explored and tested were: (a) the applicability of the New York City program PlacEMATTERS (<http://www.place-matters.net>) as a tool for community members to identify and nominate sites of cultural meaning; (b) the mapping out of a potential cultural heritage tour based on traditional culture writ broadly, e.g., crafts, foods, music, festivals but with a heavy emphasis on traditional crafts; and (c) begin to incorporate CraftWORKS! Michigan into MCACA state arts policy planning and gatherings.

CraftWORKS! Michigan leadership⁵⁸ anticipated that future phases of the project would implement strategies for the traditional arts sector that were identified in Phase One. This includes: expanding the project to include all crafts, and directing attention to developing an online cultural marketplace, live/work spaces for creative entrepreneurs, support structures for creative enterprise, and skills and knowledge of the sector's human capital. In addition, CraftWORKS! Michigan would engage in ongoing research on imple-

mentation, measurement of efforts and direct linkage to the state's planned *Cultural Economic Development Online Tool* (CEDOT).⁵⁹

Phase One Research Process

Preliminary research for Phase One actually commenced prior to the official start of funding and included beginning the literature review on crafts and economic development and tourism, participating in two national craft development workshops,⁶⁰ participating in introductory workshops on CEDOT, and consulting with individuals in Michigan and other states who had engaged in craft-based economic development activities.

Assessment of Craft Sector Needs: Strategies Employed

Michigan Traditional Arts Program staff developed a basic questionnaire to survey craft artists representatives of craft businesses, modified for each stakeholder group. In some cases the questionnaire was distributed to individuals at existing meetings or events, others were sent electronically. In other cases it provided the base for interviews of artists by telephone or in person.

Staff members of the Michigan Traditional Arts Program and key craft organization partners (Michigan Stained Glass Census, Michigan Quilt

Project, Association of Michigan Basketmakers, etc.) provided names and contact information for craft organizations and craft-related businesses. CraftWORKS! project team also conducted Web-based, archival, and published literature searches to obtain

more base line information on Michigan's traditional craft sector. These efforts yielded names, locations, contact information, type of business, and—for businesses—details such as numbers of employees, gross income, date business established, jobs created, capital formation, and tax revenue generated.

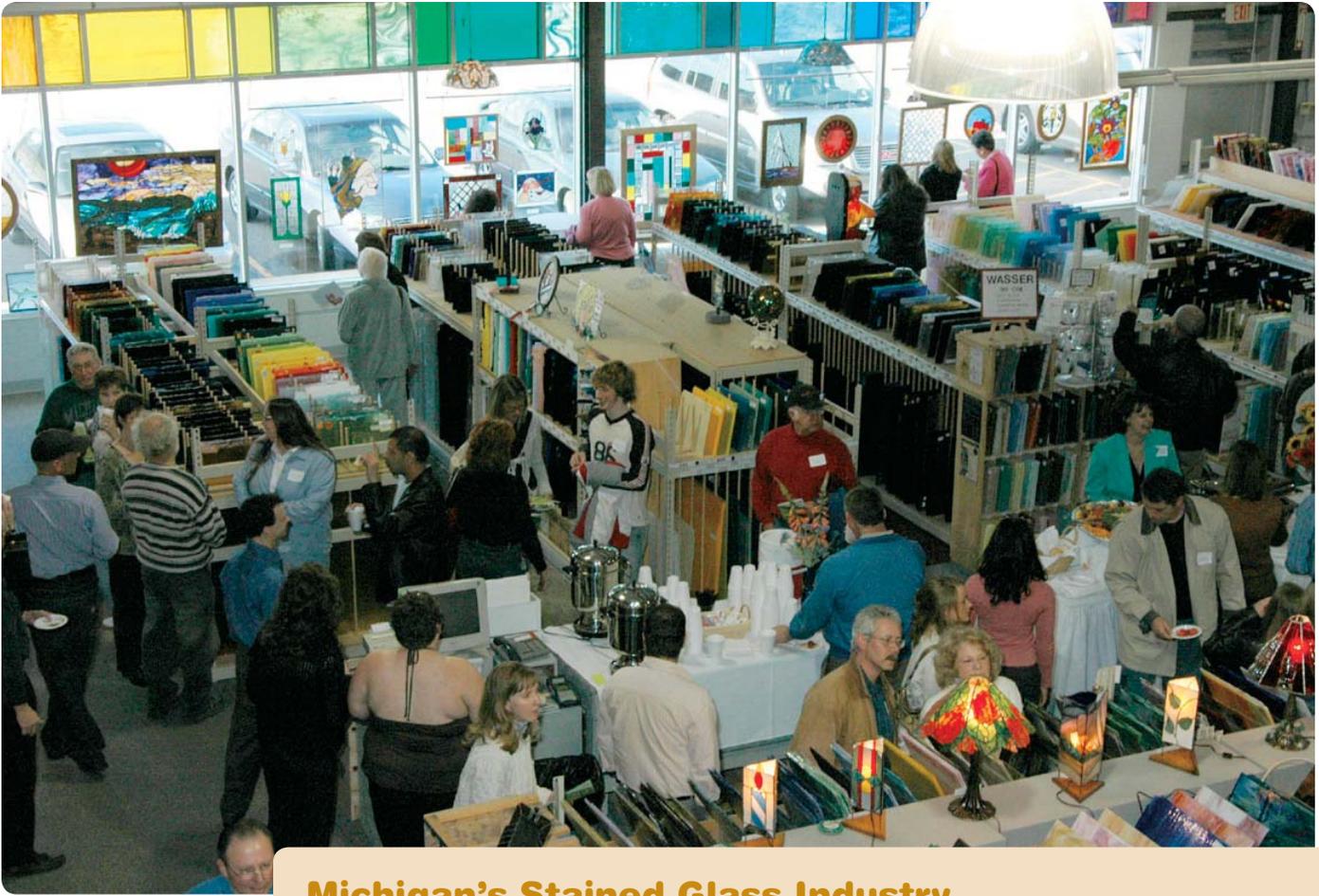
MTAP staff also conducted a preliminary assessment of the resources of the Michigan Traditional Arts Research Collections. The collection holds a tremendous amount of data that can be used to help ground craft economic development activities, particularly its extensive holdings of specific craft genres (especially barns, lace, stained glass, quilts, rag rugs, maritime arts, baskets, Native American crafts) or its regional studies. Data that is already computerized, i.e., the records of the Michigan Quilt Project and the Michigan Stained Glass Census, hold readily available data on cultural assets.

Library, archival, and Internet research yielded a roster of current relevant reports and publications that provide information on policies, programs, and best practice activities around the globe. Website of particular importance include Craft Organization Directors Association (CODA), The United Nations Educational, Scientific and Cultural Organization (UNESCO), Meetinghouse: Building Websites that Work, Dun & Bradstreet, Hoovers, Craft and Hobby Association, Travel Michigan, and an array of craft-specific search tools⁶¹ for much of the individual business data. Internet searches of numerous craft organizations, tourism sites, business organizations, and artists produced scores of names of businesses, artists, and their contact information. A new CraftWORKS! database was set up and information logged in.

Cultural specialists in regional crafts or specific craft genres conducted surveys and wrote brief reports that would provide an overview of the history and current status of the craft, offer quantitative information on its business activities, and address challenges and opportunities that pertain to the particular craft's economic health. In some cases specialists also interviewed and produced profiles on artists and owners of galleries or businesses that provide craft supplies. Reports and profiles covered a wide range of regions, types of craft sector workers and, together, the reports and profiles provide a glimpse at the diversity of the craft sector and its needs and opportunities.

MTAP staff identified three interactive mapping models, The Peoples Atlas; MapMuse: Find Places to Live, Learn, Work, and Play; and Human-

... traditional crafts have a strong and proven record ... as a building block for economic development.



Delphi Glass in Lansing.
Photos courtesy Delphi Glass.

Michigan's Stained Glass Industry

Michigan's stained glass industry is almost as old as our state. The Detroit Stained Glass Works (1861-1970) provided windows for churches, homes, public buildings, and steamboats in Michigan and other states. The Grand Rapids Art Glass Company, created windows 1912 to 1994. Continuing today, Michigan's stained glass studios and artists are helping to meet an increased demand for new windows and the restoration of older windows resulting from a renewed interest in the art of stained glass. The growing stained glass industry in Michigan, together with greater appreciation and use of this architectural art form, is enhancing our state's cultural life and its economic stability.

Betty MacDowell, Michigan Stained Glass Census



ities Tennessee as possible tools to adopt or adapt for locating Michigan assets on a cultural tourism Web site.⁶²

Lastly, to ascertain the potential of creating craft-based cultural tourism projects, including craft trails, a contracted cultural heritage specialist conducted an in-depth survey of a range of traditional cultural assets (i.e., crafts, foods, music, festivals) in Leelanau County and mapped cultural tourism trails based on those identified assets. As part of this component, MTAP staff created a pilot set of fields of information for a database of cultural assets information of the Leelanau area. The cultural specialist entered the Leelanau data into this new database and MTAP staff entered other collected data into the database.

Challenges to Collecting Data

Although MTAP staff gathered a substantial amount of information within a relatively short amount of time, it quickly became clear that obtaining information about the craft sector in Michigan poses challenges for a variety of reasons. As one consultant who assessed economic indicators for businesses stated,

I tried to get data on quite a few of the names on your lists, but found nothing. I'm familiar with a number of the shops; most are small, owner operated shops that are likely sole proprietors or partnerships and those guys don't show up on the radar of the major credit reporting databases, because they are not corporations. Sales tend to be under-reported at these kinds of businesses, to avoid taxes. I don't know any other method [to obtain economic indicators] other than good old-fashioned fieldwork, like calling the businesses or mailing them a survey. If you do that, be sure to tell them that any data they give you will only be used in aggregate reporting and never will their individual sales or employee data be shared. Even with that said, most small business owners are reluctant to share this kind of info.⁶³

Federal census records and other government records pertaining to labor statistics either do not sufficiently break out craft-related data or are governed by privacy protocols making it difficult to access and/or use these potential sources of data. National studies of the craft sector often did not break out data for individual states; one can only make estimates by extrapolating the impact for the state of Michigan at approximately 3.33 percent of the total U.S., based on population. Some studies, such as the Craft and Hobby Association's *Attitude & Usage Study* (2005–2006) are only available to subscribers or organizational members.⁶⁴ A major study conducted by the Craft Organization Directors Association (CODA) compiled data by surveying members of professional craft associations and readers of *The Crafts Reports*. Thousands of craft-people that were not members of professional crafts associations or readers of *The Crafts Reports* were not reached by the study.

In January 2005, it was reported that Michigan is home to 17,812 arts-related business that employ 80,704⁶⁵—but this data does not break out those that are connected to traditional crafts. Undoubtedly this data, like the CODA report, does not include thousands of craft producers who may not consider themselves artists or are not affiliated with formal art institutions.

The resources of the Michigan Traditional Arts Research Collections, while vast, demand intensive investigation. Information about crafts is housed in multiple sources and will require substantial investment of time to extract the data housed. Since this is still the most centralized and comprehensive holdings in the state, this effort should be addressed.

Amendments to Work Plan

Reports and Profiles

Initially only a few reports on specific craft sectors and profiles of artists, organizations, and businesses were solicited with the intention that these pieces would not only yield substantive information about the history and current state of traditional craft in Michigan but also they could be used wholly or in part as part of the report.⁶⁶

As reports began to pour in, we realized that they constituted far too much content to be substantively part of the Phase One report and that a review of originally contracted reports revealed that important specialized craft sectors, artists, and businesses had been overlooked and also needed to be profiled, for example, Amish crafts and musical instrument making. After reviewing data and essays collected to date, we determined that amassed information was best suited for two outcomes: (a) a report of findings and (b) a publication on Michigan Traditional Craft and Economic Development.

Clarification of Distinctive but Related Project Components

As work progressed on the CraftWORKS! Michigan project, it became evident that the cultural tourism component had to have its own identity. Thus staff began developing a logo, identity schema, and fields of data for a separate but linked Web site called Destination Culture: Michigan. The first stages of Destination Culture: Michigan are now under construction. Designed to draw visitors from near and far to Michigan to partake in the state’s incredibly rich cultural resources, Destination Culture: Michigan is being designed as an on-line resource center. It will feature searchable databases of the state’s cultural assets (including some of the major existing cultural asset inventories), downloadable self-designed and curated cultural heritage tours, and links to other online Michigan travel and heritage resources. Special features will include incorporation of data on Michigan’s cultural features that is generated by both users and by a curatorial or editorial board, including those places nominated through a PlaceMATTERS-like portal; the capacity to search via mode of travel (by foot, bike, waterway, motor vehicle); and the capacity to make this a self-supported resource center through Google-like “pop-up” advertising.

The site will employ some of the most advanced and popular technology, including Project-Build, GIS mapping, social mapping, and social tagging and the creation of individualized “My Michigan” spaces. It also reflects current trends in cultural heritage tourism, i.e., heritage corridors,

Economic Impact of Craft Supply Industry in Michigan

INDEPENDENT STORES & BUSINESSES IN MICHIGAN

COMPANY	LOCATION	ANNUAL SALES	EMPLOYEES
Country Stitches	East Lansing	\$6,100,000	80
Delphi Glass	Lansing	\$10,400,000	75
Mary Maxim	Port Huron	\$19,200,000	125
Inland Craft	Madison Heights	\$1,600,000	22
Sassy Fabrics	Grand Blanc	\$1,300,000	6
Notions Marketing	Grand Rapids	\$39,000,000	250
Delta Distributors	Grand Rapids	\$10,000,000	140
Grand Quilt Co.	Grand Rapids	\$3,750,000	37
Haberman Fabrics	Royal Oak	\$2,200,000	42
Marilyn’s Needlework	Grand Rapids	\$4,000,000	22
Fabri-Tech	Jenison	\$10,000,000	71
Mac Enterprises	Dearborn	\$3,750,000	17
The Winfield Collection	Fenton	\$7,100,000	70
TOTAL		\$118,400,000	957

Source: Dun & Bradstreet, Hoovers

NATIONAL CHAIN CRAFT SUPPLY STORES IN MICHIGAN

COMPANY	STORES IN MI	EST. SALES IN MI	EST. EMPLOYEES IN MI
Michaels Crafts	37	\$152,839,101	1,817
Joann Crafts	50	\$138,441,176	1,769
Hobby Lobby	12	\$50,000,000	433
TOTAL		\$341,280,278	4,019

INDIVIDUAL ARTISTS & ECONOMIC IMPACT

Total U.S. Artists	127,000
Estimated Michigan Artists	4,229
Craft-Related Annual Median Income	\$22,000
Total Estimated Income	\$93,040,200

NOTE: Only included here are companies with annual sales over \$1M, so there are actually many more craft-related shops and businesses that are not included. Crafts represent thousands of jobs and hundreds of millions of annual revenue in the state of Michigan. Check *Crafts Report* for data at www.craftsreport.com/may01/codasurveyresults.html. Income from crafts, by medium: www.craftsreport.com/may01/coda-table6.pdf. Report compiled by Tom Donaldson, Senior Business Consultant, Michigan Small Business & Technology Development Center, July 2006.

indigenous and intangible sites, and special thematic interests. Destination Culture: Michigan is being designed as a joint project of Michigan State University Museum and the Michigan Department of History, Arts, and Libraries in partnership with

The Big Questions

- Who and what comprises Michigan’s traditional craft sector?
- How and where do artists work and market their products?
- Do they make a living from their craft?
- Does their work attract tourism?
- From whom do they get services and supplies?
- What relationship does Michigan craft have to the history and heritage of our state?
- What ethnic, occupational, and religious influences are present in Michigan craft?
- Are there characteristics or crafts that are unique to Michigan?
- Does Michigan’s craft sector provide economic benefit to our communities and the state?
- Does Michigan craft have national and foreign markets? Could they?
- What are the needs and issues facing Michigan’s craft sector artists, marketers, presenters, suppliers, and educators?
- What role can foundations, government, higher education, and other organizations play in helping to strengthen Michigan’s traditional craft sector?

MATRIX: Center for Humane Arts, Letters, and Social Sciences OnLine based at MSU. Preliminary discussions are also underway with Michigan Humanities Council as an additional partner.

Clarification of Suitability of PlaceMATTERS Model for Michigan

Part of the original Phase One work plan was to adapt the NYC-based PlaceMATTERS, a tool for community members to nominate and then make electronically accessible, cultural sites of community importance.⁶⁷ The plan, following the NYC model, was that any individual could nominate tangible and intangible (with GIS coordinates) places in Michigan but a PlaceMATTERS curatorial or editorial board(s) would provide a mechanism for vetting nominations to be uploaded with perhaps a special designation for high-quality, high-interest sites, and for linking to existing known sites (i.e., Centennial Farms, National Registry of Historic Places, etc.) PlaceMATTERS Michigan

Destination Culture: Michigan . . . will feature searchable databases of the state’s cultural assets.

would have the capacity for user feedback, social tagging, and the creation of “My Michigan.” As part of the Leelanau County study, one nomination (for Fishtown), using the format of PlaceMATTERS, was made.

In doing the research, for adopting the PlaceMATTERS program for Michigan, however, we found that the computer architecture supporting PlaceMATTERS is outdated and maintenance of the site demands heavy involvement by staff, which runs counter to the self-sustaining direction for which we are striving. With MATRIX, we will be investigating development of an architecture that will be dynamic, user-friendlier, and more self-sustaining. The program will still be a tool for individuals to nominate and search tangible and intangible sites of community meaning for Michiganders. CraftWORKS! staff also reviewed a similar site, Registry of Very Special Places⁶⁸ in upstate New York, and had conversations with City Lore in NYC regarding possibilities of working with City Lore on an interactive mapping—with cultural features and stories—project it has initiated with Story Corps.

In addition the CraftWORKS! team will meet with Travel Michigan and the Michigan State Historical Preservation Office (SHPO) to discuss similarities between electronic programs being used to store, search, and present data pertaining to cultural heritage assets. Thus we determined that it would be best to hold on development of this component while we investigated more appropriate technologies.

Phase One Findings

In Phase One we began a process of assembling information to begin answering questions about the characteristics and needs of Michigan’s traditional craft sector, particularly as it relates to economic development. The collection and analysis of data in Phase One is just a beginning, but it has enabled the CraftWORKS! team to begin seeing trends, needs, and opportunities that can be addressed. They are outlined as follows.

Economic Value of Craft

Many craftspeople who sell their work struggle with setting and obtaining a price for their craft that fairly reflects the real amount of time, labor, materials and skill that the artist invested. Customers often have little knowledge or appreciation of the extent of the artist's investments. For instance, most individuals have no idea that a master Hmong needle artist has refined his/her craft over years of practice and training, beginning with her lessons at around age five or six. They have no idea that an Ojibway basketmaker does not get his materials at a craft store like Michaels but rather has to spend hours gathering and preparing splints before even beginning to weave. The ability to be a weaver reflects a deep knowledge of where plants grow, when and how to harvest, and how to prepare the materials—in addition to knowing weaving techniques and a repertoire of forms and designs.

New technologies and the influx of imported items made with cheap labor have greatly impacted the American craft market. The cultivation of consumer audiences for the handmade object is successful in some areas of the country and for some forms. In Alaska, the Southwest, and the Northwest, for example, a tremendous market exists for Native-made arts and crafts from those regions. The market for work of Native American artists from the Woodlands area lags far behind but efforts such as the Eiteljorg Museum of American Indians and Western Art's Annual Indian Markets (Indianapolis), ArtTrain's touring exhibition *Native Views: Influences of Modern Culture* (multiple sites in Michigan and across the U.S.), The Ziiibiwing Center for Anishnabek Culture and Lifeways' annual Indigenous Peoples Art Markets (Mt. Pleasant) and Michigan State University Museum's Great Lakes Native Basket Association Gatherings (with Nokomis, in East Lansing) and *Carriers of Culture: Living Native Basket Traditions* project (East Lansing and Washington, D.C.)⁶⁹ have recently contributed to building consumer interest in contemporary regional Native art.



A Balancing Act: Quilting and Shop Management

Fifty percent of my income is from tourism. Many come back every year. Word of mouth is what works best. I'm getting busier every year!

Time is the biggest obstacle. I run the store myself, plus make most of the inventory. It is 12-14 hours a day at least 5 or 6 days per week. Even the weekends are often 4-5 hour days.

Quilt work and the shop provide my total source of income. There was increased income right from the first by opening a shop [vs. the craft/arts fair circuit].

Some of my work ends up not being paid for at all. I keep track of hours and charge a varied hourly rate depending upon the complexity of the piece. I try to average at least \$10 per hour. It is worth much more than that, but I'm scared to go up. Wishing and having are two different things!

I love my work; love the mountains and my friends. The challenge is fitting them all in.

Edna Harbison, quilt artist and In the Woods gallery and shop owner/manager, Ontonagon, Michigan. Photo by Carol S. Huntoon.

Centers for Research, Advocacy, Showcasing and Promoting Crafts

Many nations and some states have clearly identified national and state-level craft offices; some nations even have cabinet or minister level officials whose primary portfolios are craft and/or craft and economic development. Across the United States, many states have state folk arts programs⁷⁰ but seldom do these programs focus solely on craft whether traditional or more broadly defined. An assessment of needs of Michigan's Native American artists conducted during 2001-03, identified a pri-

ority need was to establish an ombudsman for Native artists who would serve as a central connecting point between artists and services or resources.⁷¹

Many countries and some states host physical centers where crafts, regularly showcased through juried competition, are available for sale. Some of these are located at state welcome centers or highway rest centers. Major museums in some

states have long-term exhibitions that showcase a range of crafts or a specific craft tradition of their state or region.⁷² Other museums have a commitment to regular rotation of special exhibitions and

ongoing programming on crafts.

Through its sustained research and educational activity in the craft sector and its craft collections, Michigan State University Museum serves as the most centralized resource for crafts in the state and has the potential to serve as a more active force in advocacy, economic development, and further research studies.

Networking

There are multiple organizations, listservs, festivals, and Web sites that serve Michigan's traditional craft sector but they typically serve only narrowly defined, like interest constituencies. There are major craft-based, membership organizations and associations but again, these entities tend to be narrowly focused, serving primarily artists, or scholars, or businesses, with little overlap over genre, type of stakeholder, or region. Furthermore, artists and cultural organizations are rarely linked with community developers, economic development planners, travel and tourism offices, and higher education programs.

An example of the value of networking for one sector of artists was realized during the consultations held for the Michigan Native American Arts Initiative in 2001–2003. A report from the Initiative states:

“The networking involved in this project has helped to dispel the artificial limitations that

have been previously associated with what we call Indian art . . . Even among the Native American population it is common to not recognize the full spectrum of artistic expression as art. As an example, a traditional dancer and singer who didn't have a self-image as an artist offered to help us contact some of the artists in his community but contended he was not an artist . . . Our comments came from long established artists making a living with their artwork and they came from people just starting out and hoping to network with other artists. Our goal of reaching beyond the common impression of “Indian” art was successful.”⁷³

Another example is the Michigan Quilt Network, a now nearly 600-member organization, incubated in 1987 at the state's first quilt conference held during the exhibition *Michigan Quilts: 150 Years of a Textile Tradition*.⁷⁴ Shortly thereafter a group of dedicated quilters and quilt lovers got together and pledged to form an organization that would hold an annual gathering. The group now hosts an annual major showcase, has a Web site, a quarterly newsletter, regional clubs that also meet on a regular basis, and a series of statewide projects.

Questions of Authenticity

Some artists who mimic traditional designs or are skilled in technical aspects of traditional arts but who have neither learned nor practiced their craft within a clearly defined community often bill themselves or are billed as folk artists. Public enthusiasm across America for folk arts has skyrocketed in the past twenty-five years fueled, in part, by shrewd marketers who have utilized American folk arts as tools to sell products. Influential designers and style mavens from Ralph Lauren to Martha Stewart have created products they announce are in the folk art tradition or, simply, are folk art.⁷⁵

Entire new businesses on both local and national levels have been built around newly minted “folk art” products. Cheaply produced quilts, for instance, are now being made in sweatshops in

Customers often have little knowledge or appreciation of the extent of the artist's investments.

China, the Philippines, and other Southeast Asian countries and can be bought at any U.S. department store and online through outlets as varied as Lands End to Bed, Bath and Beyond and Meijers.⁷⁶

The Country Folk Art Show, started in 1982 by a mother-daughter team in Davisburg, Michigan, has grown to a national operation with up to 33 shows a year in 10 states.⁷⁷ It has estimated annual sales of \$600,000 and employs 10 people but the bulk of what is offered to the hundreds that pay admission to their shows is, while of juried quality, mostly not folk.⁷⁸ These products, however popular or well crafted, *are not* the real things—the authentic, community-bred and valued work of real folk artists. It is the appropriation of the culture of a specific group by those outside of the cultural group. It is not that there is no value to these products, it is just an issue when this adopted, adapted, and highly marketed material is presented as real folk art and when it undercuts or displaces the authentic.

Scattered around Michigan are businesses that carry “Native American” crafts. Some of this indigenous craft *is* Native American but other items only look like Native American craft; they are, in fact, made by non-Native artists, even those from other countries. A study associated with the Michigan Native American Arts Initiative recognized that this problem is not unique to Michigan.⁷⁹ “Federal legislation designed to stem the tide of non-Indian artists producing Indian style art and marketing it as Indian-made was passed in 1990. The Indian Arts and Craft Act was a good start in protecting Native American artists. This act was hard to enforce, however, and subsequently the Indian Arts and Crafts Enforcement Act of 2000 was passed.” While these laws provided benefits to native artists, the rules adopted to implement the acts created additional problems as only enrolled members of Federal or State recognized tribes are considered Indians for the purposes of the acts. Non-enrolled Native Americans, most of the urban Native American population, and many Native Americans with substantial blood quantum are now outside the law when they produce art that is traditional within their families.⁸⁰



Michigan Heritage Awardee Edmund Whitepigeon passes on his mastery of black ash basketmaking to his daughter-in-law Katherine under a Michigan Traditional Arts Apprenticeship Program grant. Photo 80-20-2-35, courtesy Michigan State University Museum.

Public Awareness of Traditional Crafts

Exhibitions, galleries, publications, festivals, and now electronic Web sites play a key role in providing showcases and sales outlets for Michigan’s traditional crafts. With good descriptions and interpretation, these vehicles have been critical in educating the general public about the availability, diversity, history, and quality of crafts in the state. That said, most of the major activity in this arena

has been shouldered by a handful of agencies and institutions.

Access to Resources

Within some communities, access to the appropriate materials needed to product their traditional craft is a challenge. As examples, here in Michigan Native American artists who make baskets or birch-

bark containers are experiencing increasing difficulties in obtaining the sweetgrass, black ash, and birchbark that are the primary materials used in their work. The fencing off, restrictions to, or encroachment of development on traditional gathering sites, the use of pesticides and herbicides in gathering areas, and, most

recently the devastation of black ash trees due to the infiltration into Michigan of the Emerald Ash Borer have made it ever more difficult for these artists to procure their materials.

New immigrant artists have often struggled to get materials locally and have had to adapt local resources or have imported, sometimes at great expense, materials from homelands. For instance, Hmong makers of the *qeej*, a musical instrument traditionally made of bamboo reeds, have resorted in Michigan to constructing instruments out of PVC pipe.

Opportunities for Learning

The Michigan Traditional Arts Apprenticeship Program, a program of Michigan State University Museum, has been a key factor in stimulating the passing on of knowledge about some crafts by providing direct financial assistance to the learning process, helping artists to set aside structured time for teaching and learning—sometimes a difficult challenge when teachers and or learners have conflicting work, family, or obligations and when teacher and learner are separated by distance.⁸¹ Funding for this program and MCACA’s

Folk Artists in Schools programs has been cut by over 50 percent as part of the reductions in Michigan’s support for arts and culture programs.

Master traditional artists rarely serve as instructors in either K–12 public schools or institutions of higher education. Even if they are masterful indigenous teachers, they have rarely had the opportunity to receive the kind of training or experience needed to serve as an educator in a more formal academic setting in which they must “manage” classes, construct lesson plans, and meeting standards are expected.

Craft-Based Cultural Tourism

Given the range and depth of traditional craft activity in Michigan, the sector represents an enormous and essentially untapped resource to strengthen tourism which would, reciprocally, build the economic viability of the craft sector. Craft-based tourism is being used around the world to effectively build the individual artist’s ability to earn income and to simultaneously grow communities economically. Why not in Michigan?

Civic Engagement of Public in Identifying, Collecting, and Using Cultural Assets

There is a groundswell of interest across the country in projects that engage citizens in documenting, sharing, and using personal, group, and community tangible and intangible cultural heritage assets. Story Corps and the Veterans History Project of the American Folklife Center/Library of Congress are but two examples in which individuals contribute their own stories at private and public venues and then the results—the collected stories—are not only archived but are also being used to create or enhance an array of products or projects, including site-based cultural heritage tourism. Civic Tourism is a program that is predicated on civic engagement in the development of tourism. “Place-based tourism demands community involvement because the story of place is, first of all, the story of people who live (and have lived)

... craft activity in Michigan ... represents an enormous and essentially untapped resource to strengthen tourism which would, reciprocally, build the economic viability of the craft sector.

there—the people whose story defines the product, who are often the most affected by tourism, who know local history, who are usually the most concerned about and committed to their community’s future.”⁸² Civic Tourism puts forward the claim that, “in addition to economic development, the industry can help communities preserve cultures, protect the environment, save historic districts, encourage citizenship, and, in general, foster a healthier quality of life.”⁸³

Foundation and Government Investment in Infrastructure

The examples of “best practice” and successful projects listed in this report provide evidence that foundation and government leadership in developing and investing in traditional craft activities can yield impressive results, positively impacting individual and community economic health.

New Immigrant and Refugee Artists

No study is available of the status of Michigan’s refugee and immigrant arts needs but a report from St. Paul’s Metropolitan Regional Arts Council (MRAC) provides some observations regarding their large and diverse refugee and immigrant population that holds relevance for Michigan. The report outlines several misconceptions of new immigrants or refugee groups and the untapped assets these newcomers represent to our nation. The author states that many communities fail to recognize these newcomers’ assets: the often-specialized skills and knowledge along with their entrepreneurship and work ethic—all features that have the potential to enhance and build communities.

Refugee and immigrant artists are supported by MRAC in Minnesota to engage in “artist-driven” projects as well as for “community-engagement” projects in which art making is a defining element. MRAC has looked for ways to fund projects for groups “that practice and value what we call ‘under the radar’ activities—that is, those activities that are of the community, by the community, and solely



A Gaylord Area Council for the Arts project taught photography and oral history techniques to community youth. Their work with area seniors resulted in oral histories and photo essays about family life crafts, and growing up in Gaylord. Photo by Jan Kellogg from *Rooted in Place: Cultivating Community Culture*.

for the community.” The report also outlines the important role of culture brokers and mediators in creating connections among artists, communities, and services. Lastly, the report offers a series of recommendations about what can be done to minimize barriers to supporting and assisting these newcomer artists and their communities.⁸⁴

Intangible Heritage and International Activity

The United Nations Educational, Scientific and Cultural Organization (UNESCO)’s Convention for the Safeguarding of the Intangible Cultural Heritage, adopted in October 2003, is becoming one of the most important tools for nations around the world in their efforts to protect, recognize, and support traditional elements of their nation’s most precious assets.⁸⁵ Many of the Convention’s newly developed components reflect the very programs that have already been initiated in Michigan for traditional arts. It will be important for Michigan arts and cul-

Place-based tourism demands community involvement because the story of place is, first of all, the story of people who live (and have lived) there . . .



The Vertin Gallery

Nobody expected it to happen in Calumet. You do not just pass through Calumet; you have to purposefully go there. The Vertin Gallery is a 9,000-sq.-ft. fine arts and crafts gallery on the first floor of an 1885 Jacobsville sandstone brick block building in the heart of historic downtown Calumet. This gallery brought in close to \$85,000 in 2005 and is anticipating doubling that for 2006. The Vertin Gallery and artist studios on the second and third floors are the result of owners Tim Lyons' and Dr. Bonnie Hafeman's dedication to preserving the building, and artist Jikiwe's (Ed Gray) vision for a gallery and community of working artists.

Jikiwe, a well established potter from Fennville, arrived in Calumet in the fall of 2004, rented studio space for himself and within months brought together a core family of artists to exhibit their work in a first floor gallery. By fall of 2005, more than 67 artists were represented in the gallery. The Vertin is an incubator for artists and crafts persons. The second and third floors, off limits to the public, offer a haven of open workspace for studios.

Julie Avery with Jikiwe, artist and Vertin Gallery Director. Photos by Vern Simula.



ture leaders to keep aware of new components as they are developed and to implement programs here as appropriate.

Recommendations

The results of the CraftWORKS! study suggest that there are multiple important directions that can be pursued and some next steps that should be immediately acted upon. The list below captures some of the directions suggested by Phase One findings; some are very specific to certain constituencies or regions, others address broader issues. It is clear that because the craft sector is fragmented and is not supported by a well-developed infrastructure in Michigan, nearly all of these next steps demand leadership and an investment of resources from state government, foundations, and the private sector.

First Steps

The most obvious next steps are to build on the pilot focus on traditional crafts and (1) expand CraftWORKS! to address the entire craft sector in Michigan; and (2) to activate the Web-based resources that have been in development during Phase One.

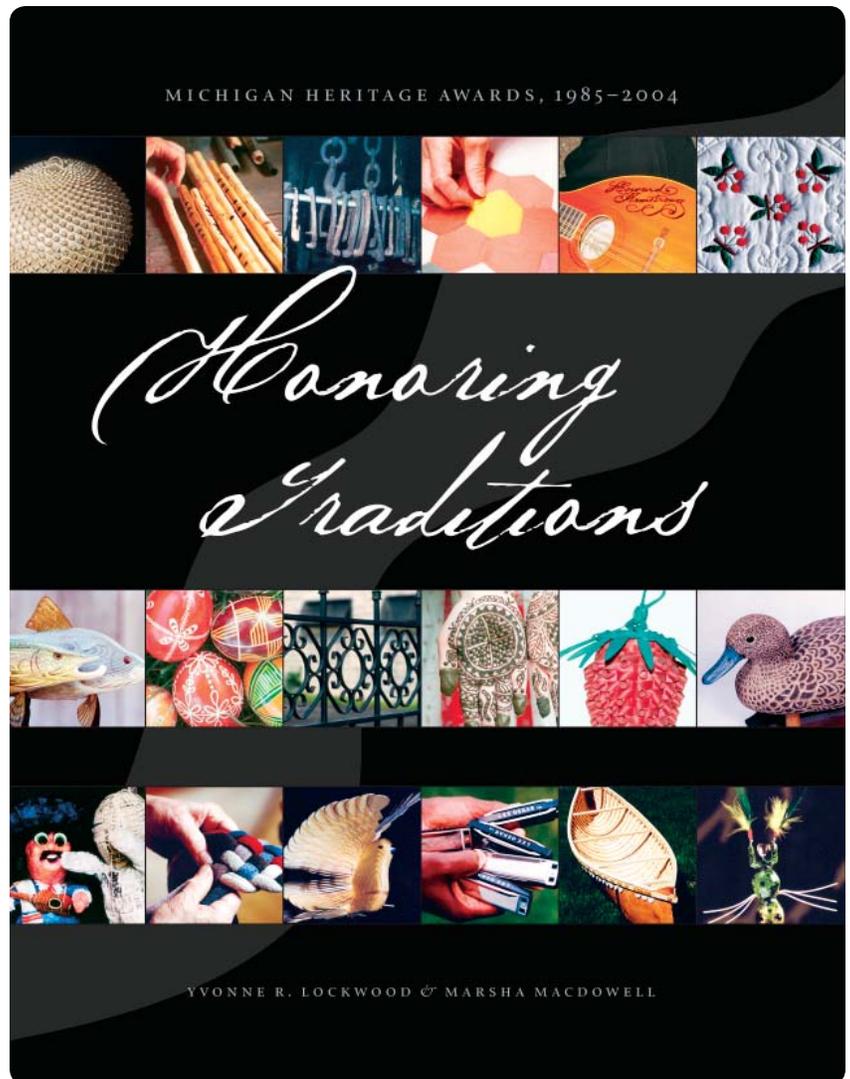
Next Steps

Leadership

- Identify an institution, agency, or office that will serve as a central point for advocacy, planning, resources, and support of Michigan's craft sector.
- Establish the location and staffing of an ombudsman's office for Native American (First Nations) art in Michigan.

Networking

- Convene a statewide meeting of key stakeholders (artists, suppliers, educators, gallery



owners, museum curators, funders, researchers, etc.) in the craft sector.

- Convene a statewide meeting of key stakeholders in the development of cultural tourism, of arts and heritage trails, and of electronic Web-based resources to support these efforts.
- Convene a statewide meeting of artists and tribal government officials to draft a proposed procedure for the recognition of non-enrolled Indian artists as provided for within the Indian Arts and Crafts Act.
- Convene a gathering of stakeholders (refugee service providers, artists, immigrant and refugee group leaders, community developers, funders, etc.) related to new refugee and immigrant groups.

- Continue with the on-going development of related Web sites and listservs: CraftWORKS! Michigan, Destination Culture: Michigan, PlaceMATTERS Michigan (or a similar name to be determined), Michigan Stained Glass Census, Michigan Quilt Project, and Michigan Barn and Farmstead Survey.

Cultural Assets Inventory, Documentation, and Mapping Research

- Continue to inventory, document, and map Michigan’s cultural assets; seek innovative ways to mentor and engage widespread participation in this effort.
- Continue to contract, assemble, and analyze reports on specific segments of craft activities.

Evaluation of Impact of Craft-Based Economic Development

- Apply CEDOT measures to target group or area, ideally the Leelanau Peninsula where heritage trails have been mapped.

Arts and Culture-Based Trails

- Create mechanisms that will foster development of both curated trails and those that are created by “people’s choice” methods.
- Develop multiple craft-based tours in Michigan, based on genre (especially quilts, barns, stained glass, fibers, maritime, automotive); on ethnicity (especially Native American, Amish, Polish American, Finnish American, African American, Arab Americans, and Mexican/Latino Americans); on region (Leelanau, Thumb, Southeastern Michigan, Upper Peninsula).

Recognition and Honoring Exceptional Artists and Craft Sector Workers

- Investigate collaborations of Michigan’s honoring programs, perhaps blending recognition programs in Michigan, specifically the Michigan’s Governor’s Arts Awards, Community Arts Award, and the Michigan Heritage Award programs.

- Explore strategies to incorporate information about these masters in a variety of arts and culture economic development programs.
- Develop new programs to recognize outstanding craft businesses, suppliers, showcases, and others who are critical to sustaining and growing Michigan’s traditional craft activity.

Promotion and Marketing

- Create ongoing showcase(s) of Michigan’s crafts.
- Create annual Michigan Craft Fair.
- Add text and images of Michigan crafts, craft-making, and craft events to Travel Michigan Web site.
- Develop ways to aggressively identify, mark and promote Michigan-made crafts.
- Develop ways to identify, mark, and promote Michigan Traditional Arts.
- Develop system for identifying, marking, and promoting Michigan Native American crafts that would be in compliance with the Indian Arts and Crafts Enforcement Act of 2000.
- Create exhibitions and publications showcasing Michigan crafts.
- Provide incentives for travel writers to write about Michigan crafts.
- Provide incentives for print and radio journalists to cover Michigan traditional crafts, especially outstanding artists (i.e., Michigan Heritage Awardees) and unique or significant realms of activity.
- Provide support to create brochures, maps, toll-free numbers, and Web sites that help promote craft centers, events, and trails.

Parallel Projects

- Initiate parallel content focused projects, i.e., MusicWORKS! Michigan and FoodMATTERS! Michigan, the latter building on a number of initiatives, including the forthcoming Key Ingredients/Michigan Foodways project of the Michigan Humanities Council and Michigan State University Museum and the existing directories of farm markets and roadside stands.

... foundation and government leadership in developing and investing in traditional craft activities can yield impressive results ...



Notes

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20. See *Quilts at the Crossroads*, www.gfn.org/gfac/gquilt.htm. Accessed October 15, 2006.
21. See Michigan Stash Dash www.michiganstashdash.com. Accessed October 15, 2006.
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Addendum A

Craft and Economic Development in the United States: A Sampler of Resources and “Best Practice” National, Regional, and State Projects

Julie A. Avery and Marsha MacDowell

The following list does not, by any means, represent all of the creative and exemplary projects and resources that have recently been or are currently available to the traditional craft sector in the United States but the ones selected below provide a sampler of the range of reports and best practice activities across the country that address multi-genre traditional arts.¹ The best practice projects listed below provide models that could be learned from and replicated in part or whole in Michigan. Many other best practice projects or resources that focus on one type of craft form, e.g., quilts or decoys, are worth further exploration for use as models in Michigan.

Each state and territory usually has at least one state office or agency serving as a state folk arts program with responsibilities for an array of state-wide activities associated with traditional crafts, such as inventory and documentation, presentation, technical assistance, education, promotion, and other services. In Michigan, the Michigan Traditional Arts Program, a partnership activity of the Michigan State University Museum, Michigan State University Extension, and the Michigan Council for Arts and Cultural Affairs, has these responsibilities. In Michigan as in other states, private, nonprofit, civic, and higher educational institutions provide additional support to the traditional crafts sector.

A few public agencies or foundations have been particularly active in designing programs

specifically to help traditional arts on the national, regional, or local level. The most important has been the National Endowment for the Arts (NEA), which is directly responsible for stimulating and providing funds for the establishment of state folk arts programs. NEA continues to fund those state activities through special initiatives.

National

The **National Endowment for the Arts**, through its Folk and Traditional Arts Program, established in 1974, has been the major federal agency to distribute funding that has been critical to supporting traditional craft activities in the United States. Grants totaling hundreds of thousands of dollars have underwritten surveys, exhibitions, apprenticeship programs, publications, folk artist in schools, and many other projects situated all over the nation.² The Endowment also has undertaken its own research and published reports on traditional arts and convened gatherings of stakeholders in the crafts arena. The National Endowment of the Arts has two programs—Jazz Masters and the National Heritage Fellows—to honor the nation’s exceptional practitioners of jazz, folk, and traditional arts. The Fellows program has recognized dozens of masters of craft traditions. www.nea.gov

In 1976, Congress passed the American Folklife Preservation Act that established the **American Folklife Center** in the Library of Congress. In addition to housing the Archive of Folk Culture, the American Folklife Center actively engages in research, policy development, preservation, and presentation projects. Examples include the Veterans History Project, Local Legacy Project, StoryCorps, Save Our Sounds, and an array of regional demonstration projects, workshops, lectures, exhibits, concerts, and conferences (on its own and in cooperation with other Library of Congress offices and outside agencies) to educate the American people about the importance of their own cultural traditions and the traditions of others. The center works closely with the American Memory Project to create online access to collections, including ones focused on craft traditions. www.loc.gov/folklife/

The **Center for Folklife and Cultural Heritage** (CRCH) is a research and educational unit of the Smithsonian Institution promoting the understanding and continuity of diverse, contemporary grassroots cultures in the United States and around the world. The Center produces the Smithsonian Folklife Festival, Smithsonian Folkways Recordings, Smithsonian Global Sound, exhibitions, documentary films and videos, symposia, publications, and educational materials. The Center conducts ethnographic and cultural heritage policy oriented research, maintains the Ralph Rinzler Folklife Archives and Collections, and provides educational and research opportunities through fellowships, internships, and training programs. The Center also produces major national cultural events consistent with its mission.³

Every year the CRCH's **Smithsonian Folklife Festival**, held on the National Mall since 1967, presents curated, thematic programs. Over the years, it has brought more than 16,000 musicians, artists, performers, craftspeople, workers, cooks, storytellers and others to the National Mall to demonstrate the skills, knowledge, and aesthetics that embody the creative vitality of community-based traditions. To date the Festival has featured exemplary tradition bearers from 54 nations, every region of the United States, scores of ethnic communities, more

than 100 American Indian groups, and some 50 occupations.⁴ In addition to sharing their art in demonstrations and narrative sessions with an estimated million visitors, traditional craftspeople sell their work in a Festival Marketplace. In 2006, the CRCH collaborated with the National Museum of the American Indian and Michigan State University Museum to present *Carriers of Culture: Living Native Basket Traditions*, the first program solely devoted to craft.⁵

In June of 1987, CRCH, Michigan State University Museum, and the State of Michigan collaborated on a festival program featuring Michigan's traditions. The MSU Museum renamed the program the Festival of Michigan Folklife and re-staged it in August in East Lansing. This initiated an annual major folklife festival in East Lansing, now named the Great Lakes Folk Festival, which continues to present traditional craftspeople from Michigan and the Great Lakes region. www.folklife.si.edu/index.html

The U. S. Department of the Interior **National Park Service** offers a variety of programs and resources that have supported the preservation and presentation of traditional crafts. One document, produced as part of its National Register of Historic Places program is *The National Register Bulletin Guidelines for Evaluating and Documenting Traditional Cultural Properties*. This tool has been used in research in identifying and assessing Michigan's craft-based sites.⁶ www.nps.gov/

A **National Heritage Area** is a place designated by the United States Congress where natural, cultural, historic and recreational resources combine to form a cohesive, nationally distinctive landscape arising from patterns of human activity shaped by geography. These patterns make National Heritage Areas representative of the national experience through the physical features that remain and the traditions that have evolved in the areas. Continued use of the National Heritage Areas by people whose traditions helped to shape the landscapes enhances their significance.

National Heritage Areas are a strategy that encourages residents, government agencies, non-

profit groups and private partners to collaboratively plan and implement programs and projects that recognize, preserve and celebrate many of America's defining landscapes. The heritage areas seek short- and long-term solutions to their conservation and development challenges by fostering relationships among regional stakeholders and encouraging them to work collaboratively to achieve shared goals.⁷

Congress has designated 24 National Heritage Areas around the country; in 1998 the **Automobile National Heritage Area (MotorCities)** was established in Michigan.⁸ These heritage sites provide opportunities for tourism and craft linkages across the nation. www.cr.nps.gov/heritageareas

The **Alliance of National Heritage Areas** is a membership organization comprised of national heritage areas and partners that support and practice sustainable heritage development. The ANHA's activities enhance the efforts of individual Congressionally designated areas and promote the heritage development movement in America. The Alliance advocates, facilitates and celebrates excellence in cooperative initiatives that: enhance quality of life for citizens and their communities, attract cultural heritage tourists to communities, and provide distinguished examples of sustainable heritage development for the nation. Members collaborate on advocacy, marketing, and research projects and products through various committees.

The Alliance recently announced the creation of the new Heritage Development Partnership, Inc., a nonprofit organization dedicated to connecting heritage development professionals and organizations and promoting sustainable heritage development practice through education and the sharing of best practices, techniques and tools.⁹

In 2007, the Alliance will hold its third, bi-annual international conference in Detroit. www.nationalheritageareas.org

Based in Santa Fe, New Mexico, the **Fund for Folk Culture** (FFC) is a nonprofit organization dedicated to the dynamic practice and conservation of folk and traditional arts and culture throughout the United States. In partnership with donors and colleagues,

the FFC supports the work of folk and traditional artists and strengthens local, regional and national organizations in its field through the combined services of grant making, convening, and research and publications. Since 1992, the FFC has awarded over \$5 million in over 530 grants to more than 335 organizations in 46 states (including several in Michigan), the District of Columbia, Puerto Rico, and several island areas in the Pacific.

In 1999, the Fund for Folk Culture initiated a funding program to support partnerships between regional economic development organizations and traditional artists and arts organizations. Underwritten by the Ford Foundation, the initiative funded about a dozen-and-a-half year-long projects chosen to show whether very modest amounts of money (\$15,000 grants with one-to-one match) could encourage members of a certain class of development agencies to help traditional artists gain more active and profitable access to the marketplace.¹⁰ www.folkculture.org

The **Millennium Trails Program** is a partnership between the White House Millennium Council, The Department of Transportation, The President's Committee on the Arts and Humanities, The National Park Service, the Bureau of Land Management as well as organizations in the private and nonprofit sectors. The **American Discovery Trail** was selected as the first trail through the efforts of citizens working with local, state and federal land managers in the localities through which the trail passes. As the nation's first multi-use trail it is an ideal model for a "flagship" national trail for all citizens. It exposes people to the nation's historical, cultural and natural wonders as it connects large cities, small towns and urban areas by integrating existing local, regional and long distance trails into a national system. The ADT is unique in that it is almost entirely on public lands. The Southeast Michigan Greenways Trail is one such Millennium Trail.¹¹ www.discoverytrail.org; <http://uspark.about.com/library>

The **Alliance for American Quilts**, a nonprofit 501(c)(3) organization since 1993, brings together quilt makers and designers, the quilt industry, quilt schol-

ars and teachers, and quilt collectors in the cause of documenting, preserving, and sharing our great American quilt heritage. This innovative alliance—spanning industry, artists, and scholars—has already incubated a number of projects that will bring more visibility to the work of millions of quilters. The Alliance has a partnership with Michigan State University on a major documentation project and Michigan State University Museum’s Great Lakes Quilt Center serves one of three Alliance Regional Centers for the Quilt. www.quiltalliance.org

The **Craft Organization Development Association (CODA)** serves organizations with education and professional development to foster public appreciation and understanding of craft. This is achieved through its work to strengthen craft organizations, doing research to provide advocacy tools and resources, providing communication and networking opportunities as well as public education and advocacy.

CODA welcomes all sectors of the handmade crafts industry including, nonprofit and service organizations, public agencies, community and economic development agencies, state arts commissions, craft centers, craft educators, craft-centric museums, craft exhibition presenters, commercial craft galleries, craft guilds, craft marketing cooperatives, and nonprofit and commercial craft/art/gift show and festival producers, etc.

Member organizations are from 41 states and Canada and represent 250,000 craftspeople in North America in a wide array of programs.¹²

CODA’s 2001 survey, *The Impact of Crafts on the National Economy*, remains a landmark standard for research with the craft sector. www.coda-craft.org

The **American Craft Council** is a national, nonprofit educational organization founded in 1943 by Aileen Osborn Webb. The mission of the Council is to promote understanding and appreciation of contemporary American craft. Programs include the bimonthly magazine *American Craft*, annual juried shows presenting artists and their work, a 2006 leadership conference on craft, the Aileen Osborn

Webb Awards honoring excellence, annual retail and wholesale shows, and a special library on contemporary craft, education grants, workshops, seminars and other services to the public.¹³ www.craftcouncil.org/

Regional

The **Bush Foundation** is an independent grant maker with a special focus on the needs of Minnesota, North Dakota, and South Dakota. In 2005, the Foundation provided grants and fellowships of \$33,602,942 to 168 organizations and 48 individuals. In 2004 the Bush Artist Fellows Program awarded its first fellowships in traditional and folk arts. The decision to add a category specifically for these artists recognized how vital they are, not only to their specific communities but to the broader culture as well. Traditional and folk arts bring us depth and color, delight us with how something can at once sound so foreign and yet affect us so deeply, striking at some core we perhaps did not know. In addition to providing grants of \$40,000 to selected artists, the Bush Foundation actively works with the Fellows to promote their work in multiple ways, including online showcases.¹⁴ www.bushfoundation.org/Fellowships

The **Southern Highland Crafts Guild**, based in Asheville, North Carolina represents over 900 craftspeople in 293 counties of 9 southeastern states. The Guild has partnered with the National Park Service for more than fifty years. Among its activities, the Guild operates the Blue Ridge Parkway’s Folk Art Center and an annual Craft Fair. <http://southern-highlandguild.org/>

Each August for the past eighty years, **Santa Fe Indian Market**, produced by the Southwestern Association for Indian Art (SWAIA), has brought together the most gifted Native American artists from the U.S. with millions of visitors and collectors from around the world. The extended weekend of beauty and celebration ranks as the world’s largest and most highly acclaimed Native American arts

show and as New Mexico's largest attended annual weekend event.

Santa Fe Indian Market is widely known as the place where Native American art and culture meets the world. As a primary vehicle for showcasing Native American arts, Indian Market also serves as a principal means for advancing the careers of many of today's noted American Indian artists.

SWAIA's mission of "cultural preservation, intercultural understanding and providing economic opportunities for American Indians through excellence in the arts" is not only evident throughout Santa Fe Indian Market but in all of its programs, as well. These include SWAIA's Lifetime Achievement Awards, Fellowship Awards, Business Training Seminars, Youth Markets, Council of Artists and committees which establish and uphold the highest known standards for traditional and contemporary Native American art.¹⁵ *www.swaia.org/index_n.php*

State

Alaska

The **Alaska Native Arts Foundation** provides an on-line resource to increase awareness of native cultures and provide opportunities to educate the public of the diverse cultural expressions of Alaska's indigenous peoples and stimulate demand for and help establish fair market pricing for their works of art. *http://alaskanativearts.org*

Connecticut

The **Brookfield Craft Center**, an educational arts center founded in 1954, is one of a number of arts organizations linking its activities to tourism that, collectively, have been credited with boosting economic development for the state of Connecticut. As a result, the state is devoting more of its resources, including grant money, to craft-related tourism, including incentives for travel writers who focus on crafts, underwriting maps and brochures, and

providing funds to create marketing programs.¹⁶ *www.brookfieldcraftcenter.org*

Hawaii

Hawaii's Craftsmen is a statewide nonprofit membership organization to educate the public and increase awareness of fine craft and craftspeople. *www.ahwaicraftsmen.org*

Illinois

The Illinois Department of Commerce and Community Affairs, the Illinois Arts Council, the Capital Development Board, Department of Natural Resources, Illinois State Museum and Office of the Governor produced **Made in Illinois: An Artisan Gallery** (2002), a publication showcasing Illinois artisans and the states scenic beauty.

The Illinois State Museum administers the **Illinois Artisans Program** to draw attention primarily to fine craft artisans but also includes traditional, ethnic, and folk craftspeople in their roster. Four Illinois Artisan Shops exist: at the Illinois State Museum in Springfield, the Dickson Mounds site in Lewistown, at Rend Lake in Whittington, and in Chicago at the James R. Thompson Center. Twice each year a jury panel reviews applications from new artists. *www.museum.state.il.us/programs/illinois-artisans/*

Indiana

An **Indiana Craft Development and Marketing Initiative** was established in 2000. A prior 1998 survey of 7,600 state artists, and series of craft focus groups held in 2001 generated short and long-term recommendations. This project did not go forward at that time but the Indiana Arts Commission is embarking on a similar effort now.¹⁷

Traditional Arts Indiana and the Indiana State Fair collaborate on **State Fair Masters**, a showcase at the annual fair of select individuals "recognized for

their mastery of a particular tradition and for their dedication to sharing their knowledge at the fair, year after year.”¹⁸ Master craftsmen and women have been regularly featured. www.indiana.edu/~tradarts/rpgorams/statefairmasters.html

Kentucky

The **Kentucky Arts & Crafts Guide** and the **Kentucky Crafts Marketing Program** are the result of a statewide traditional and contemporary crafts juried process. *Kentucky: A Sampler of Kentucky Arts & Craft* (a 23-page guidebook) divides the state by region and directs travelers to Kentucky artists and their creations in studios, shops, and galleries throughout the state. www.kentuckytourism.com

The **Kentucky Artisan Heritage Trails** is a business development program supported by Eastern Kentucky University’s Center for Economic Development, Entrepreneurship & Technology with the Appalachian Regional Commission. Trails showcase rich local culture and Kentucky’s scenic beauty through place, events, food and artisans. www.kaht.com

Berea College’s Student Crafts Program, employs more than 150 students each year, teaching them the dignity of labor while preserving and extending Appalachia’s material culture. When you purchase a Berea College craft item, you not only receive a skillfully-crafted product but you also help the college provide full-tuition scholarships for 1,500 students each year.” The Student Crafts Program often provides a teaching laboratory for other College departments, such as Economics and Business, Industrial Arts and Technology, and Art; recent studies have covered design for production, quality improvement, and production costs.¹⁹ www.berea.edu/studentcrafts/history.asp

In a 2003 report, the **Kentucky Craft Marketing Program** of the Kentucky Arts Council used the 2001 *CODA State Study: Kentucky* and a 1993 Appalachian State University study to re-estimated the results using additional information that was not previously available to update average annual em-

ployment and sales revenue per Kentucky craft producers.²⁰

Louisiana

A 2005 state study of cultural sector jobs in Louisiana included visual arts and crafts as one of six segments studied. This sector is growing at a faster pace than the overall economy and is now larger than the tourism industry.²¹

Fait a la Main (“made by hand”) is an economic development program identifying Louisiana craftspersons through a juried process as a source for gallery and shop owners, interior designers, architects and collectors. Juried artists may then use the “Handmade by Louisiana Craftsmen” logo and receive professional development opportunities and product development assistance for business and craft. www.crt.state.la.us/crafts/

A craft heritage trail **Made by Hand in Southwest Louisiana** follows the I-10 corridor from Lake Charles to Lafayette. www.lafayettetravel.com/vacations/tours/made_by_hand.cfm

Maryland

Nine arts and entertainment districts in Maryland provide special tax incentives that benefit artists and developers. Artists living in the district can receive income tax breaks; developers who renovate or construct spaces for arts’ use can be exempt from certain property taxes and arts enterprises that charge may be exempt from admissions and amusement taxes. www.msac.org/docs-uploaded/a_e_districts.htm; www.bethesda.org/arts/arts.htm

Maine

The Maine Arts Commission and governor John Elias Baldacci are promoting their “Creative Economy” as a catalyst for the creation of new jobs in Maine communities. A **Community Arts Development**

Program was initiated to focus on sustainable capacity building, networking and links with economic development sectors ²²

Maine Fiberarts, a nonprofit, promotes Maine's fiber community its work through awareness and resources. Their site provides information on artists, teachers and events, and a tour map directs people to 144 studios and farms that are open all year. A visitor center in Topsham opened in 2003. Changing exhibits, a library and connections for Maine artists are centered here. Maine Fiberarts has received major funding by the Main Office of Tourism, foundations, and Maine Department of Agriculture. www.mainfiberarts.org

A **Maine Made Program** Web promotes over 1,000 Maine companies whose products come from Maine's rich resources. www.mainemade.com/about_maine?made/default.asp

Maine Crafts Association, a nonprofit since 1983, is a membership organization of professional craft artists that promotes crafts and supports artists through education, exhibition and marketing opportunities. www.mainecrafts.org/about/about.htm

A **Wabanki Guide to Maine: A Visitors Guide to Native American Culture in Maine** was created by the Maine Indian Basketmakers Alliance in 2000 to, as Richard Sil-liboy, MIBA president stated, "to make it easier for travelers to experience the unique art and culture of Maine's Indian peoples."²³ The guide includes a directory of 100 Indian artists in Maine and tours of four tribal reservations in the state, including sites of related interest and Native-run businesses and lodges. The Alliance received a grant from the Arts Commission to train staff at tribal museums for increased tourist audiences. It is hoped that once tourists begin to come, the infrastructure will develop organically, as small-scale entrepreneurs from within the Indian communities will start to provide necessary services. www.maineindianbasket.org/

Michigan

The **Michigan Traditional Arts Program**, the statewide folk arts partnership program of Michigan State University Museum, Michigan State University Extension, and Michigan Council for Arts and Cultural Affairs has created a variety of programs that focus on inventory, documentation, presentation, and technical assistance to Michigan's traditional craft community. Several of its special and ongoing craft-based programs have been recognized as exemplars, including its Michigan Stained Glass Census, Michigan Quilt Project, Michigan Barn and Farmstead Survey. <http://museum.cl.msu.edu/s-program/MTAP/>

The **Great Lakes Folk Festival**, a partnership activity of Michigan State University Museum and the City of East Lansing, provides multiple opportunities for traditional craftspeople to demonstrate, sell, and to talk about their work with others. www.greatlakesfolkfest.net

Mississippi

The **Craftsmen's Guild of Mississippi** opened a new Mississippi Crafts Center, November 2006. This new 20,000-square-foot building is designed specifically for the display and demonstration of craft. The facility will serve the state's cultural tourism and provide a venue for fine craft. The guild has two other locations: at Chimneyville Crafts Gallery in the Agricultural and Forestry Museum in Jackson, and the Mississippi Crafts Center, located on the Natchez Trace Parkway. www.ms craftsmensguild.org/about.cfm

Mississippi Cultural Crossroads (MCC) began in 1978 to encourage the children of economically poor, rural Clairborne County to explore and appreciate the arts and culture of the community. Over the past 25 years, MCC provided programs in the arts and humanities for community members to celebrate their heritage, develop their talent, find new means of personal expression, create a tourism destination center, engage local craftspeople

in craft-based economic development activities, and bridge economic, social, and racial divides. MCC has been honored with a national Coming Up Taller award and the Governors Arts Award in Mississippi. www.ms-culturalcrossroads.org/

Nebraska

GROW Nebraska (Grassroots Resources and Opportunities for Winners) is a nonprofit entrepreneurial service organization for Nebraska businesses. A 2005–2006 *GROW Nebraska Gift Guide* is available online. Their mission includes the promotion of Nebraska-based artisans. www.growneb.com

New Mexico

The **Arts Enterprise Partnerships** program, a part of New Mexico Art, Division of the Department of Cultural Affairs, support rural partnerships between cottage arts enterprise and business. One recipient, the **Española Valley Fiber Arts Center** is a craft focused project focusing on traditional and contemporary weaving. Training addresses the creative process, business and marketing skills. The National Assembly of State Arts Agencies spotlighted this program through its Best Practices publication (December 2005). New Mexico Arts Enterprise Partnership program and other grant programs are summarized at a Web site. www.nmarts.org/grants_programs.html#paep

New Mexico Fiber Arts Trails Guide and Maps project, slated for distribution in April 2007, is the result of partnering with fiber artisans across the state to market artists, growers, processors, learning centers, suppliers, galleries, cooperatives and nonprofit organizations. On-line submission and a juried selection process will result in a map and brochure that will serve participants and be marketed to tourism and economic development agencies. Out-state marketing will be considered based upon funding. www.nmfiberarts.org/

In the Santa Fe-based **Native American Traditional Crafts** Web site development project, the Vendors Committee of the Palace of the Governors and New Mexico CultureNet collaborated on creating basic rules for arts sales over the Internet. The initial Web site generated some orders, but further progress awaits development of quality control, payment, and distribution mechanisms that would allow all 1,000 licensed artists to access the market. www.nm-culturenet.org/

North Carolina

HandMade in America was formed to develop a sustainable community program with the region's handmade objects at its core. The seeds of HandMade were sown in the mountains of Western North Carolina where a group of community leaders, looking to boost the region's manufacturing economy, realized that the answer to their revitalization didn't necessarily lie in recruiting industry, but growing one that already existed—the “invisible industry” of craftspeople. HandMade is regularly recruited to share their expertise, from helping communities revitalize themselves to statewide strategic planning in other areas of the country. HandMade's two trails guides are models: *The Craft Heritage Trails of Western North Carolina* and *Farms, Gardens & Countryside Trails of Western North Carolina*. HandMade is involved with craft and agricultural tourism, community development, design in affordable housing, k-12 and university curriculum development, professional development and cultural economic development. www.handmadeinamerica.org

Pennsylvania

Pennsylvania-Made Crafts Centers on the Pennsylvania Turnpike at Zelienople and North Neshaminy service plazas opened in 1997. These plazas welcome travelers entering from Ohio and New Jersey. Managed and juried by the nonprofit Pennsylvania-Made Crafts, Inc. these galleries were the initial thrust of a statewide economic develop-

ment project that aimed to develop Pennsylvania craftworkers' businesses along the same lines as some 50 other established small business and industrial incubators. Partially funded by the Pennsylvania Council for the Arts in 1997, support has included the federal Appalachian Regional Commission and Economic Development Administration, Pennsylvania Department of Commerce and Center for Rural Pennsylvania. www.paturnpike.com/newsletters/summer97/page11.htm

Philadelphia is enjoying a renaissance as a great American city, and arts and culture are key components of The New Philadelphia Story. Residents and visitors enrich their lives with the arts in many ways. They experience the performing and visual arts, museums and libraries, historic buildings and sites, folk and traditional arts, and public art works, parks and gardens. As such, the arts are an important part of daily life in our community and help define our civic identity in the eyes of national and international observers . . . **The Pew Charitable Trust's Culture Program** assures that the region's arts and heritage continue to thrive by supporting a broad spectrum of institutions and artists, innovative artistic and programmatic projects, and marketing initiatives. All projects involve significant technical assistance and professional development, components that have proven to be effective means of extending the impact of our support.²⁴ www.pewtrusts.com/

South Carolina

The **South Carolina Artisans Center** (Walterboro), the official state Folk Art and Craft Center, provides a juried showcase and market place for more than 240 South Carolina artisans. www.southcarolinaartisancenter.org/

Tennessee

Humanities Tennessee is engaged in an initiative that will eventually create a statewide database to store artifacts and narratives of people and places while

connecting everything to GIS Graphic Information Systems. The pilot, debuting in 2006, will involve eight regional cultural organizations around land use issues. The Englewood Textile Museum, one of the eight, will bring craft into the mix.²⁵ www.tn-humanities.org/

Utah

The **Utah Heritage Highway 89** and the **Mormon Pioneer Heritage Area** include five distinct local areas through a blend of art galleries, artisan studios, heritage lodging, historic sites, celebrations, antiques and indigenous foods. www.utahheritage.com/

The only state museum of its kind in the country, the **Chase Home Museum of Utah Folk Arts** in Salt Lake City has become the place where traditional art and artists from Utah's ethnic, native, occupational and rural communities share their craft, music and dance with their own communities, their Utah neighbors and with tourists from around the world. http://arts.utah.gov/folk_arts_program/chase_home_museum_exhibits/index.html

Virginia

Since 1997, the **Artisans Center of Virginia** is a state showcase dedicated to the work of Virginia artisans through exhibition, education and retail opportunities. Annual November artisan's studio tours have been held throughout the state since 1994. www.artisanscenterofvirginia.org/

West Virginia

Tamarack is the nation's first statewide collection of handmade craft, art, and cuisine showcasing demonstrations and music and storytelling performances. This tourist center, located on Exit 45 just off I-77/I-64, has sold \$44.7 million in craft sales to date. Six resident artisans work daily in observation studios and live performance and storytelling in the 178-seat theatre. www.tamarackwv.com/

MountainMade is an on-line service of the nonprofit MountainMade Foundation of Thomas, West Virginia, designed to assist West Virginia Artists with marketing and business education opportunities. MountainMade.com is partially funded by a Small Business Administration grant. www.mountainmade.com

West Virginia's Division of Culture and History released a study in June 2003 that replicated and deepened the 2001 CODA study to gain more information on their craft industry. The CODA 2001 study only contained 48 West Virginia responses. The 2003 sample drew 284 respondents (11.2 percent response). Questions were added to learn more about the training needs of the field.²⁶

Washington

Northwest Heritage Tours are six regional, narrated audio tour guides, available from Washington Folk Arts. Tours point out spectacular natural sites, places of historic interest, people and culture of the area. www.washingtonfolkarts.com/

The **Northwest Folklife Festival**, held over Memorial Day weekend, is one of the largest, varied and most vibrant free folklife celebrations in North America. Produced by Northwest Folklife and Seattle Center, it hosts more than 7,000 participants, 27 stages and venues, roughly 1,000 performances, and an audience of approximately 220,000 at the 74-acre Seattle Center. Participants immerse themselves in four days of music and dance performances, visual arts and folklore exhibits, symposia, workshops, craft and cooking demonstrations and films. "There is no question that the Festival has stimulated interest and activity in traditional arts in the Northwest."²⁷ www.nwfolklife.org/P_NWE/org.html#history

Wyoming

Wyoming Cultural Guide samples museums, galleries, artist studios, historic sites, theatres, and cultural

events. Wyoming Arts Council and State Museum partnered with the Wyoming Business Council for this marketing tool that is distributed at state visitor centers, hotels, galleries, and chambers. www.wyomingtourism.org/cms

NOTES

1. The following reports aided in the identification of these examples: Bernadette Finnerty. "The Many States of Craft." *The Crafts Report Online*. November 1996; "New Support for Craft: State Initiatives Across the U.S. that Wed Crafts with Tourism and Economic Development," *The Crafts Report Online*. 2002; "Strengthening Rural Economies through the Arts." Best Practices Issue Brief, August 2005. National Governors Association Center for Best Practices; and TAPNET (Traditional Arts Programs Net). On-line links to traditional arts programs throughout the United States. www.wafsnets.org/tapnet/home. Accessed October 15, 2006.
2. The National Endowment for the Arts' definition of folk and traditional arts guides the types of activities that are funded: "The folk and traditional arts are rooted in and reflective of the cultural life of a community. Community members may share a common ethnic heritage, language, religion, occupation, or geographic region. These vital and constantly reinvigorated artistic traditions are shaped by values and standards of excellence that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice. Genres of artistic activity include, but are not limited to, music, dance, crafts, and oral expression." www.nea.gov/grants. Accessed October 15, 2006.
3. Smithsonian Institution Center for Folklife and Cultural Heritage. www.folklife.si.edu/center/about_us.html. Accessed October 15, 2006.
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6. Patricia L. Parker and Thomas F. King, *The National Register Bulletin Guidelines for Evaluating and Documenting Traditional Cultural Properties*. U.S. Department of the Interior, National Park Service, National Register, History and Education 1990; Revised 1992; 1998. www.cr.nps.gov/nr/publications/bulletins/nrb38/. Accessed October 15, 2006.
7. www.cr.nps.gov/heritageareas/FAQ/INDEX.HTM. Accessed October 15, 2006.
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11. www.traillink.com/MT_active_pages/MLT/b-right.asp?Action+Detail&ID=23. Accessed October 15, 2006.
12. www.codacraft.org/pages/join_coda/about_us.htm. Accessed October 15, 2006.
13. www.craftcouncil.org/. Accessed October 15, 2006.
14. See downloadable document *Traditional Artists Showcase* available at www.bushfoundation.org/Fellowships/artists_communities.asp. Accessed October 15, 2006.
15. Southwest Association of Indian Artists. www.swaia.org/about.php. Accessed October 15, 2006.
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17. "Craft Marketing and Development Initiative: Executive Summary – Notes" shared by Michelle Anderson, Interim Director and Deputy Director, Indiana Arts Commission and "Indiana Arts Commission Quarterly Meeting Minutes." www.in.gov/arts/commissioner/meeting_materials/quarterly/01-06minutes.html
18. Traditional Arts of Indiana. www.indiand.edu/~tradarts/programs/statefairmasters.html. Accessed October 15, 2006.
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22. "Community Arts Development Program Building Capacity in Maine's Cultural Communities." Maine Arts Commission Web Site. <http://mainarts.maine.gov/organizations/community/CapacityBuilding.shtml>. Accessed October 15, 2006.
23. Maine Indian Basketmakers Alliance. www.maineindianbaskets.org/. Accessed October 15, 2006.
24. Pew Charitable Trust. www.pewtrusts.com/ideas/index.cfm?issue=15. Accessed October 15, 2006.
25. Humanities Tennessee is working with various partners to create and sustain a digital, Web-based cultural and historical atlas of the Tennessee Overhill region, a three-county region in rural eastern Tennessee. Serving as the pilot for a projected statewide atlas, the primary product of this project will be a Geographic Information Systems-based (GIS) database of the people, organizations, events and artifacts of the region in the form of narratives. This project will bring much-needed technological resources to an area that is rich in both cultural resources and initiative. <http://humanitiestennessee.org/digital/index.php>. Accessed October 15, 2006.
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Addendum B

Craft and Economic Development: A Sampler of Resources and “Best Practice” Projects Around the World

Julie A. Avery and Marsha MacDowell

Almost any local craft activity is, today, part of a global community in which competitive wages, trade agreements, treaties regarding transport of materials, sourcing of materials, outsourcing of production, and more are shared as much locally as globally. Concerns about access to materials, intellectual property rights, cultivation of economic development, protecting and or recovering items of cultural patrimony are shared across borders.

Many other countries are far ahead of the United States in terms of national efforts directed at investigating and developing the crafts sector as part of national economic development agendas. Canada, for instance, is beginning to build federal support for craft, treating it like other national trade industries, developing policies and recommendations for marketing crafts to other countries—especially to the United States.

The list of resources and “best practice” projects listed below is a snapshot of the global activity related to traditional craft.

International

In 2003, the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted **The Convention for the Safeguarding of the Intangible Cultural Heritage**, recognizing “the importance of the intan-

gible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development . . . that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage . . . [and], considering the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them.” www.unesco.org/culture/ich_convention/index.php?pg=0000

Living Human Treasures are persons who possess to a very high degree the knowledge and skills required for performing or creating specific elements of the intangible cultural heritage that the Member States have selected as a testimony to their living cultural traditions and to the creative genius of groups, communities and individuals present in their territory.

The definition given above underpins a program, which aims to encourage Member States to grant official recognition to exceptionally talented

Many other countries are far ahead of the United States in terms of national efforts directed at investigating and developing the crafts sector as part of national economic development agendas.

tradition bearers and craftspeople and to encourage the transmission of their knowledge, know-how and skills to the younger generations.

With regard to the creation of new Living Human Treasures systems in Member States, UNESCO has provided or foresees providing financial assistance through its Participation Program and Extra-budgetary contributions by Member States, over and above the organization's regular budgetary funding.² <http://portal.unesco.org/culture/en/ev.php>

The **Cultural Industries** continue to grow steadily apace. They include publishing, music, audiovisual technology, electronics, video games and the Internet.

Their international dimension gives them a determining future role in areas such as freedom of expression, cultural diversity and economic development. Although the globalization of exchange and new technologies opens up exciting new prospects, it also creates new types of inequality.

“The world map of cultural industries reveals a yawning gap between North and South. This can only be counteracted by strengthening local capacities and facilitating access to global markets at national levels by way of new partnerships, know-how, control of piracy and increased international solidarity of every kind.”³ <http://portal.unesco.org/culture/en/ev.php>

Founded in 1964, the **World Crafts Council (WCC)** is a nonprofit, nongovernmental organization. Its purpose is to strengthen the status of crafts as a vital part of cultural and economic life, to promote fellowship among the craftspeople of the world, to offer them encouragement, help, advice and to foster economic development through income generating activities.

WCC members undertake craft activities of consequence all over the world. In addition to projects characteristic of each of five regions, members collaborate with each other and between regions in carrying out large-scale programs. WCC members take part in a wide range of domestic and international activities, such as seminars, workshops, exhibitions, competitions, exchange programs and

specialist conferences, that focus on many aspects of crafts. Members contribute to programs in diverse ways, from direct financial support to sending experts to meetings or workshops, and entering craft works in exhibitions. The WCC supports and collaborates in these activities.⁴ www.wccwis.cl/bienvenido/php

Regional

The **World Crafts Council Asia Pacific Region** forms the largest and most active part of the World Crafts Council. It is a non-governmental organization with a NGO status at UNESCO. The Asia Pacific Region consists of countries from Central Asia to the Pacific Islands.

The World Crafts Council Asia Pacific Region organizes exhibitions, workshops and seminars to: strengthen and ensure the status of crafts as a vital part of cultural life; promote the human values inherent in the crafts and a sense of fellowship among the craftspeople of the Asia Pacific region; offer encouragement, help and advice to craftspersons; foster wider knowledge and recognition of the work of craftspersons; provide a forum for craftspeople, to interact and lobby for their interests; promote the establishment of crafts societies; and serve as an agency for co-operation between crafts organizations through regional, national and international meetings and events.⁵ www.wccapr.org/about/about.html

National

Canada

Since 1996 with the formation of the Department of Canadian Heritage (DCH), Canada's federal government has recognized crafts as important to Canadian culture and as a potential export commodity—especially to the United States market. DCH's mandate spells it out: “assist cultural industries and arts and heritage organizations; and

encourage the creation, production, distribution and consumption, and preservation of cultural and heritage products and services.” Funding in 2001 began a \$500 million investment in the growth and development of Canadian culture.⁶

The **Canadian Crafts Federation** (CFF), also formed in 1996, brings those within the craft industry and government agencies appropriate to building Canada’s crafts together through trade and arts/cultural support. CFF is the national organization of Canada’s provincial crafts councils. Inspired by the CODA *Survey on the Economic Impact of Craft in the United States*, CFF has moved beyond identifying the elements of the industry to advocate for financial support for craft trade similar to what other Canadian cultural industries received. Supported by Canada’s Department of Foreign Affairs and International Trade (DFAIT), a 2001 study, *Profile and Development Strategy for Craft in Canada*, identified those within the craft industry and relevant governmental departments and agencies.⁷ An additional guidebook was published on marketing Canadian craft to the U.S. market.⁸ This study identified nearly \$100 million of the \$727 million in craft sector activity was in exports with the United States. These reports note two key issues: first, the professional craftspeople and studios as the core sector and second, the need for coordinated action among all players of the sector was critical—individual artists to organizations and federal agencies.⁹ In March 2002, CFF launched a Web site to link the provincial councils and distribute reports and information about Canadian crafts¹⁰ This site also carries significant other studies and reports at on marketing Canadian craft. Examples include *Market Intelligence for the Buyers Market of American Craft* (2004), *Craft International Trade Action Plan* (2003), *Marketing Guide for Contemporary Fine Craft in the United States* (2003), and *Study of the Canadian Crafts Sector* (2001) that included sections on current literature and defining and developing the [craft] sector.¹¹

Most recently, *Canadian Fine Craft Niche Market Study* (2005) was commissioned by the Department of Canadian Heritage, Trade Routes Program, to better understand trends of Canadian fine craft exporters and to identify niche market

opportunities for Canadian fine craftspeople via export vs. domestic markets.¹² www.canadian-craftsfederation.ca

United Kingdom

Making It in the 21st Century: A Socio-Economic Survey of Crafts Activity in England and Wales 2002–03 reports the findings of a survey of 2,000+ crafts persons, providing a picture of this industry across two countries. The Crafts Council, the leading body for contemporary crafts in Britain, in partnership with the Arts Councils of England and Wales initiated this study to map the craft sector in the UK. Two prior surveys (1983 and 1994) provide comparable data and the opportunity to track sector growth. A separate survey was done in Scotland in 2002. UK’s craft sector was found to be very diverse in craft type, income, and business maturity. A comparison with past studies shows a growing number of professional craft persons across the UK. Craft makers reported needing affordable studio accommodation and wanting more training. Dr. Louise Taylor, director of Britain’s Crafts Council noted: “This data will inform the strategic development of the sector by pinpointing strains in the system and un-met needs.”¹³

The Crafts Council provides a Web resource with links to many resources and organizations involved with craft in the United Kingdom. www.craftscouncil.org.uk/ref/links.htm

The **National Electronic & Video Archive of the Crafts** (NEVAC) is a resource about and to aid the United Kingdom’s craft industry. Founded at the University of the West of England (Bristol) in 1992, NEVAC gathers digital video and sound recordings of individuals involved with the development of the crafts in Britain. Covering all the crafts, NEVAC is intended for educational and museological purposes and for those researching the nature of crafts. Included are historical, technical, sociological, political, aesthetic and economic issues. In September 2006 NEVAC included 278 hours of interviews with 128 individuals involved with ceramics, textile, wood, glass, and enamel artists and curators.¹⁴

The **Scottish Arts Council**'s Web site for crafts moved from pilot phase (Highlands and Islands) to Scotland as a whole in June 2004. It provides a national and international showcase for Scottish craft for both the public and the crafts community. The site provides every maker and craft outlet in Scotland their own free Web page. A searchable directory and mapping option extends access.¹⁵ www.craftscotland.org/

South Africa

The **Bus Factory**, at number 3 President Street, Newtown, was built in the late 1930s as a bus depot. It operated from the early 1940s until the early 1990s. During 2001–02, Blue IQ and the Gauteng Province Department of Sport, Arts and Culture jointly funded the revamping of the Bus Factory and the first Gauteng Craft Fair was staged at the Bus Factory during the World Summit for Sustainable Development in 2002. With additional support from the Johannesburg Development Agency and the national South African Department of Art and Culture, the Bus Factory was transformed into an integrated business co-operative specializing in manufacture, marketing, sales and export of South African inspired craft, jewelry and home decor products. It is now home to the National Design And Craft Centre, Create SA, Visual Arts and Crafts Academy (VACA) and the Drum Café and has become a tourist destination, ideal for those tourists who want a one-stop shop for the best in South African arts and crafts. www.craftcouncil.co.za/busfactory.asp

As part of the economic initiatives that were put into place in the new, post-apartheid South Africa, government attention was directed to not only the extensive existing craft production but also the potential to stimulate and market new craft production to cultivate economic development. Steven Sack, one-time Chief Director, Cultural Industries and Creative Crafts, South African Department of Arts and Culture, firmly stated that [for] poor communities one has to begin by identifying the tangible and intangible assets that each and every com-

munity has. . . . For the craft industry, the premise was that contemporary crafts needed to be rooted in traditional crafts, and that the practices of previous generation of crafters, the environment in which they lived and produced, and the meanings and symbols attached to their production, were all vital sources of inspiration and affirmation for contemporary producers."¹⁶

In 1999, the Smithsonian Institution's Center for Folklife and Cultural Heritage collaborated with the South African Department of Arts, Culture, Science, and Technology and the National Arts Council to produce the program **South Africa: Crafting the Economic Renaissance of the Rainbow Nation** at the 1999 Smithsonian Folklife Festival held on the National Mall in Washington, D.C. The program featured 100 South African grassroots community artisans and cultural officials in an effort to "address the role of handicraft and statecraft in the formulation of a new South African national identity, economy, and political democracy."¹⁷

Due-South: Travel Guide to South African Craft Sites¹⁸ was produced by a group of individuals committed to "uplifting craftsmen and women throughout South Africa. With the country's very high level of unemployment and lack of basic education, especially in rural areas, creating growth opportunities and sustainable jobs are major concerns that should be a priority for every South African." Due-South has several goals: suggesting how crafts can be used in everyday homes, promoting regional tourism, revealing how crafts are made—from raw materials to finished products; and providing a glimpse into the lives of the craftmakers.

Eskom, Africa's leading energy supplier, is the main corporate sponsor of the Due-South Craft Route Project with the goal of its company: becoming involved in job creation and job sustainability; supporting locally produced products; supporting communities where job-creation opportunities are needed the most; celebrating the authenticity, creativity and quality of South African crafts; and enhancing the opportunities created for South African craftspeople through tourism. www.due-southcraftroute.co.za/default.html

The Catalogue of Eastern Cape Craft is an initiative of the provincial Department of Sport, Recreation, Arts and Culture to focus on the growth and development of the craft industry in the Eastern Cape Province in South Africa. The Eastern Cape hosts scores of rural crafters who lack the accessibility and finances to market their products effectively. “Through this project the Department seeks to contribute to poverty alleviation, urban renewal and rural development through the promotion of cultural industries and cultural tourism... [the project intends] to broaden the market of local artisans so their businesses can grow, enabling them to feed the future generations, physically, intellectually, and emotionally.”

In addition to the publication, the project is establishing the Eastern Cape Craft Hub in Mthatha, Eastern Cape Province, to help develop sustainable craft enterprises and sound trade practices.¹⁹ www.easterncapecraft.co/za

Vietnam

Traditional Crafts as a Window to Job Opportunities for the Poorest Youth is a co-operation project between UNESCO Hanoi Office and Viet Nam Museum of Ethnology. The project provides disadvantaged children (aged 10–14) with the opportunity to receive basic skills training in selected crafts. This educational endeavor attempts to teach children the value and practice of the craft, enhance the status of the craft in the eyes of the children and stimulate their creativity.²⁰ www.unesco.org/vn/programmes/prog_cul_OP_crafts_in_the_class-room.asp

India

The Handicrafts Sector is able to provide substantial direct employment to the artisans and others engaged in the trade and also employment to many input industries. In recognition of the above facts, the Government of India set up an autonomous **All India Handicrafts Board** in 1952. The promotion

of handicrafts industries is the primary responsibilities [sic] of State Governments. However, the Office of the Development Commissioner [Handicrafts] has been implementing various departmental schemes at the central level to supplement state’s activities in the handicrafts sector besides the new thrust areas. The Office of the Development Commissioner [Handicrafts] functions under Ministry of Textiles for promotion and exports of handicrafts and advises the Government of India on matters relating to development and exports of handicrafts and assists in planning and executing development schemes for handicrafts.²¹ www.indianhandicrafts.org.in/Biz/ContactUs/dch.htm

The policy of the Indian Government to support cottage industries has helped to increase profits substantially. For example, in a dusty village near Jaipur, 15 families, spanning three generations, use discarded cotton rags and waste paper to create an all-natural paper. There are many such papermaking families in India. They use their skills to keep them from abject poverty. However the returns for their labor need to be multiplied by the intervention of governments and agencies. The value of exports from handmade paper now stands at US \$2.5 million annually. The United Nations Development Programme has contributed to the modernization of the Kumarappa National Hand-made Paper Institute that now offers training and laboratory testing to ensure that the industry produces good quality products for export. This is an example of how the traditional skills of poor people can be used to raise them out of poverty. This is achieved with the support of government policies, international marketing strategies, and the support of an international agency to maintain quality and market promotion. www.unesco.org/education/poverty/craft.shtml

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